VISIT…

PLAY IT LIKE IT IS

BASS

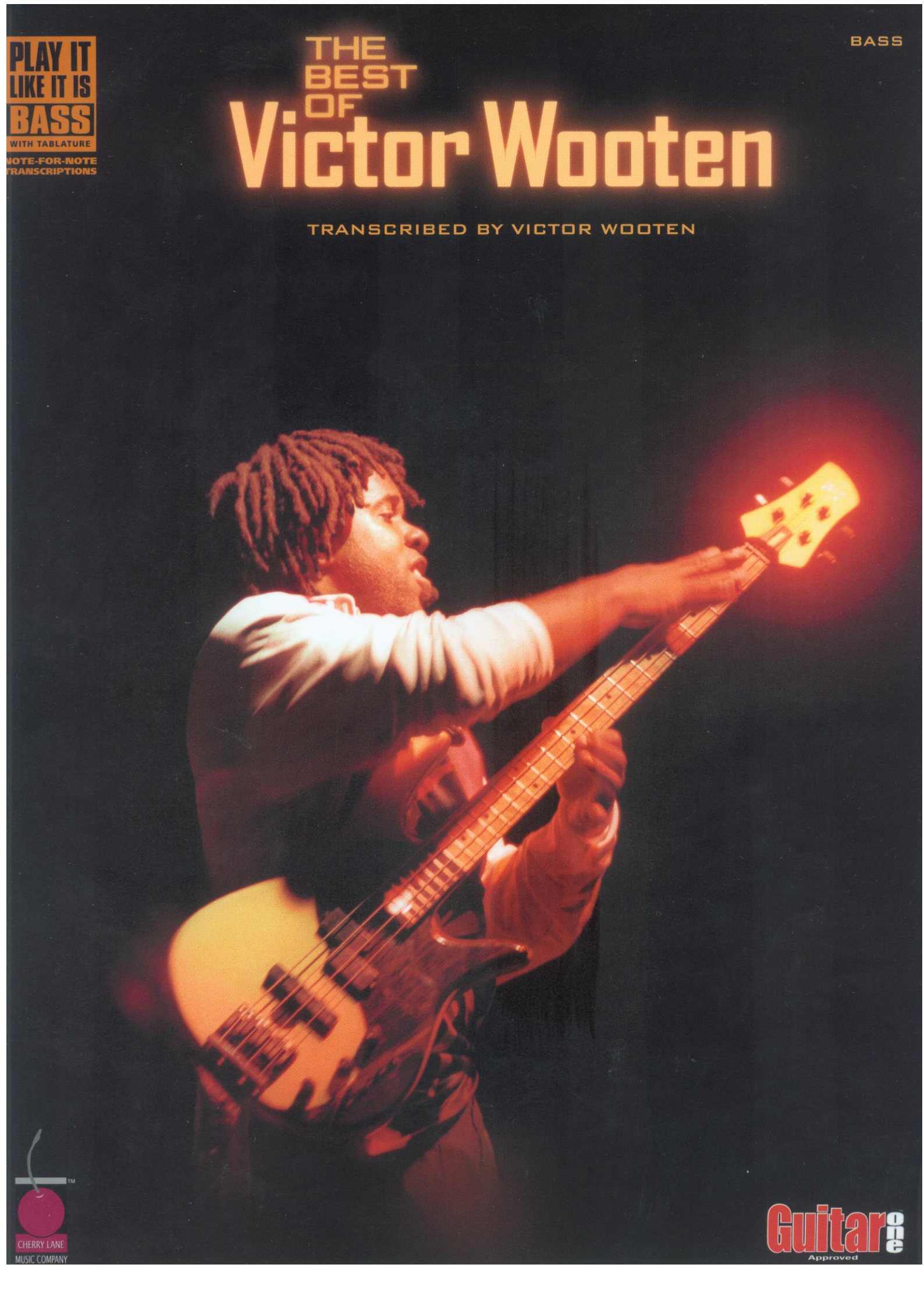
WITH TABLATURE

NOTE-FOR-NOTE TRANSCRIPTIONS

BASS

THE BEST OF Victor Wooten

TRANSCRIBED BY VICTOR WOOTEN



CHERRY LANE MUSIC COMPANY

Guitar One Approved

INTRODUCTION

Thank you for allowing this book to happen. Artists like myself, who play for the love of music, are always happy to know that people like you are interested in what we do. I enjoy it each time I get asked to explain a bass part or share a technique. It reminds me that you people out there *are* listening. I thank you for that.

Over the years I have had many requests for transcriptions of some of my songs and bass parts. Putting many of them into a book like this is a dream come true. It was also a dream that I kept putting off.

I knew how much work would have to go into transcribing this music and I was not looking forward to making myself take the time to do it. It seemed that whenever I tried to start, my schedule got busier and busier. Finally, being approached by Cherry Lane Music gave me the reason to buckle down and do it. Still, these 14 songs took over a year to write and I kept missing my deadlines (sorry guys). I would like to thank Steve Gorenberg for helping with the transcribing and for putting it all into tablature for you.

We have taken songs from some of my solo CDs and from some Béla Fleck and the Flecktones CDs. I recommend finding the CDs that contain each song and using them together with this book. They will complement each other well. Some of these transcriptions would drive me crazy trying to read from beginning to end, and some of the songs may be impossible to learn by ear. Using the book and the CDs is a complete approach, allowing you to learn some by ear and some by reading. This way you grow in both areas.

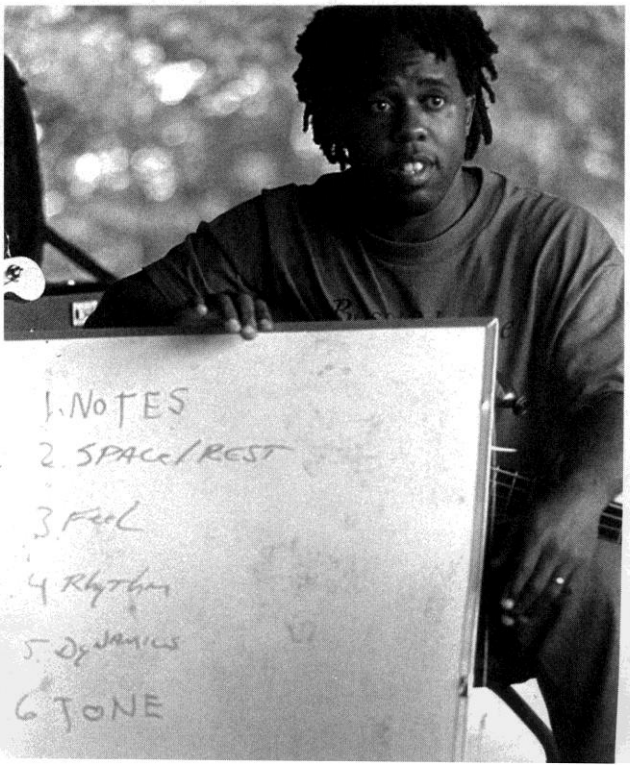
Familiarize yourself with the Notation Legend before proceeding through the transcriptions. In some places new terminology had to be used. We have tried to be as thorough as possible while keeping it easy to understand. Right and left hand techniques, thumb technique, and tapping fingerings have been carefully notated. Muted notes are also notated—on the strings and frets that I played them on.

Some of the harmonics are found in between frets. We chose to notate these by using 2.4 or 2.6, for example. This means that you play the note two-fifths or three-fifths of the way between the 2nd and 3rd frets. In each case, check to see what note the harmonic is supposed to be and then listen for that note as you play it.

Remember that this book is a guide. Don't feel that you have to learn these songs exactly as I played them. I don't even remember exactly how I played them. There are many techniques and ideas that you may get from going through this book if you use it wisely. Trying to play everything verbatim may only cause you to get overwhelmed.

I hope that you learn a lot and get what you want out of this book, and I apologize for any mistakes that have been overlooked. Just have lots of fun with these songs and remember, like JD Blair says on "What Did He Say?," "If'n you don't do nuffin' else...GROOVE!!!"

Peace,
Victor L. Wooten



VICTOR WOOTEN

"I learned how to play music—in fact, I learned everything in life—from my family."

Victor Wooten is one of the most celebrated electric bassists of all time. His secret seems to lie in doing his own thing, breaking boundaries and defying categorization along the way. Chip Stern wrote in *Musician* magazine that he is "proof that all men are not created equal." To this Wooten says, "A lot of guys who have been around for a long time are shocked when they see some of the things I am doing. Fortunately, they like it."

Wooten's performances as a member of the Grammy-winning Béla Fleck and the Flecktones have gained him the adoration of bass players and music fans worldwide. He was awarded a 1999 Nashville Music Award for Bassist of the Year (his second), and in 1998 he received his third Bass Player of the Year award from *Bass Player* magazine (the only bassist to have received this award more than once) and was named one of the Top 10 Bass Innovators of the '90s by the same publication. Also in 1998, Wooten won his second Grammy (Best Instrumental Composition for "Almost 12" from the Flecktones album *Left of Cool*) and *Downbeat* magazine voted him Talent Most Deserving Wider Recognition. It was a very good year.

Wooten himself would be the first to tell you how his solo work is influenced by those around him. "My brothers and parents were the foundation," he says. "They prepared me for just about anything by teaching me to keep my mind open and to learn to adapt. Musically, that means not being rigid and not having to play in a certain way."

Wooten grew up in a military family, the youngest of five brothers. His brothers all played and sang, and by the time he was three, oldest brother Regi was teaching him to play bass. Wooten credits his open-mindedness about music to this early start. "When you're older, you're more hesitant to try something because you're afraid it will look wrong or come out wrong. When you're a child it doesn't matter. We'd try anything. We'd do anything we could think of to try to duplicate the sounds we heard on records. I'd learn songs one note at a time by listening to records on the player, moving the needle back and then listening again. Playing the bass was like learning how to talk for me. It was just another language I was picking up."

Wooten made his professional stage debut at age five with the Wooten Brothers Band, the five-brother band that started out playing covers and later opened concert tours for Curtis Mayfield and War. They also spent several years playing music and honing their skills at Busch Gardens theme park in Williamsburg, Virginia. This experience provided Wooten with a valuable training ground and a vehicle for his musical development.

"By the time I was eight, we considered ourselves seasoned professionals. The routine was: Get up, go to school, go home and do homework, take a nap, then go play a gig from 10 p.m. to 2 a.m. At a lot of places we couldn't even leave the stage because the place served alcohol and we were minors. It was a good time to grow up because whereas today you've got samplers and sequencers to copy anything, back then if we heard sounds on a record, we found ways to do them live with what we had." The Wootens recorded an album for Arista Records in 1985 and learned the ups and downs of the record business from the experience. Two brothers played on Whitney Houston's debut album. Today Joseph is the keyboardist in the Steve Miller Band, Regi plays guitar and teaches in Nashville, and Rudy is a saxophonist, also in Nashville.

In 1988, Wooten moved to Nashville and was immediately recruited by blues and soul singer Jonell Mosser. The following year he joined New Grass Revival's banjo ace Béla Fleck, who hired him and his brother, known as Future Man, to play in a jazz band for a Lonesome Pine Special TV show. The two brothers became the rhythm section and with Howard Levy on keyboards and harmonica, the Flecktones were born.

The group's first recordings included *Béla Fleck and the Flecktones* (1990) and *Flight of the Cosmic Hippo* (1991), which topped the jazz chart. The Flecktones coined their new style as "blu-bop," owing more to bebop than bluegrass. 1991's *Live Art* (a double CD set of live performances) and *UFO Tofu* (1992) followed.

After Levy left at the end of 1992, the Flecktones continued as a trio with invited guest players that indicate how stylistically free-swinging the band was: Branford Marsalis, Paul McCandless, Bruce Hornsby, Grover Washington, Jr., steel drummer Andy Narell, and Chick Corea. Their 1993 album *Three Flew over the Cuckoo's Nest* grew from these efforts.

In 1998, saxophonist Jeff Coffin joined the band. The release of *Left of Cool* (1998) followed. 2000's *Outbound* features the band performing with an all-star cast of guest artists including vocalists Shawn Colvin and Jon Anderson (of the group Yes), guitarist Adrian Belew, oboe player Paul McCandless, and keyboardist John Medeski (of the jazz jam-band Medeski Martin & Wood).

Live at the Quick (2002) is the band's most diverse record yet. Taken from one of their live shows with the Flecktone Big Band, the record features guest appearances from Paul McCandless, Andy Narell, Paul Hansen, tabla player Sandip Burman, and Tuvan throat singer Congar ol'Ondar.

As the '90s progressed, Wooten added a solo recording career and numerous collaborations to his duties in the Flecktones. Along with solo albums like 1996's *A Show of Hands* and 1997's *What Did He Say?*, he contributed to albums by such friends as David Grier, Paul Brady, and Branford Marsalis' Buckshot LeFongue. On *Yin-Yang* (1999), his third solo effort, Wooten again showed why he is considered a master of the electric bass. The album features a remarkable collection of guest artists, including Bootsy Collins, Béla Fleck, and the Wooten Brothers. *Live in America* (2001), Wooten's fourth solo album is a double-disc package documenting four years on the road with brothers Regi (guitar and vocals) and Joseph (keyboards and vocals), as well as JD Blair (drums and vocals).

While Wooten can name many bass players who have been influential—Bootsy Collins, Larry Graham, Stanley Clarke, James Jamerson, Jaco Pastorius—"overall it's about the music. Bass is just my way of playing the music."

Performance Notes

by Victor Wooten

Amazing Grace

Because I play this song differently every time, it was difficult to find a version that was best to transcribe. The version that I played on the Béla Fleck and the Flecktones CD *Live Art* was too improvised and too long for me to include the whole song here. So I wrote out a version that captures the key points, hoping that you will add your own "flavor" to it.

You will probably find this song much easier to play than you had imagined. Just about all of the harmonics can be found right around the 3rd, 4th, and 5th frets. Turning off your front (neck) pickup or adding some upper mids and playing back near the bridge will help all of your harmonics ring out clearer.

The real key lies in how you make the song feel. Adding a nice groove to the melody gives it a different touch. Try reharmonizing the melody in a different way than I did. Just keep in mind that it is a very spiritual song.

Blu-Bop

I hope that you enjoy playing in 5/4 time, because "Blu-Bop" will test your wits if you don't. You will get a good view of how I interpreted this time signature by studying this transcription and listening to the CD *Flight of the Cosmic Hippo* by Béla Fleck and the Flecktones.

During my bass parts I put the accents on beats 1 and 4. This works well with the drum part and helps drive the song. I continue these accents even in the tapping section. These accents are felt more than they are played.

Once you have gotten comfortable with this song at a slower speed, work on getting it up to tempo. Then play along with the CD. It's so much fun playing it with Béla, Howard, and Future Man.

Cherokee (Indian Love Song)

For many years I have wanted to be able to use my thumb technique to play jazz in a bebop style. The thumb and pluck allow me to make certain notes "pop" out in a way that a trumpet player can. On my CD *What Did He Say?* I chose this jazz standard as the grounds for me to attempt this style of playing.

Since this song had been recorded many times by many great musicians, I decided to record it in a slightly backwards way starting first with the soloist playing a cappella. Then the other instruments trickle in one at a time with the drums coming in last.

At letter D, you are on your own. Interpret this however you'd like. I am just using a four-note right-hand pattern to play fast, as my left hand frets random notes up and down the neck. It was difficult trying to figure out how to notate this.

The last run, starting four bars from the end, is also an interpretation of what was played. I listened to this section over and over and I couldn't even figure out exactly what I played. But knowing the techniques and patterns that I like to use, I was able to get close. So have fun with this and use it as a starting point to see where you can take these techniques.

Classical Thump

"Classical Thump" is probably the second most-requested song that I get asked to play and explain (next to "Sinister Minister"). I wrote this song back in the mid '80s as an exercise for some of the thumb techniques that I was working on. Over time it kept evolving, and once I finally recorded it, I decided to stop adding to it. Before the release of *A Show of Hands*, part of this song was used in the bass solo in "Sinister Minister."

This is a good one to get you acquainted with just about all of the thumb techniques that I use. I recommend taking some of the sections very slowly just to get comfortable with the patterns. Once these are learned you will start to recognize them in all of my playing. It is primarily in the key of G major. Remembering this may help you figure out what some of the chords are.

Also, remember to keep it sounding musical because it is very easy to get lost in the technical side. Once you get this song under you belt, you'll pretty much know everything that I know.

HEAVEN IS WHERE THE HEART IS

In playing this piece it is important to capture the spirit of the song. I recommend listening to it on *What Did He Say?* My goal was to keep the bass line simple so that the lyrics could be heard and understood. There are places that break this rule, as in the phrase just before letter B. Every time this phrase comes around it is designed to add movement so that the simple bass pattern (letter B) feels good every time it comes back. This is a songwriting technique that I sometimes use to keep the listener awake—especially when the song is slow and simple.

Notice that this phrase changes slightly around letter J. I use the same technique, but this time I alter the rhythm to make it seem like we've left the 3/4 time signature when we really haven't. I still have trouble playing this phrase without messing it up. Now it's in your hands.

You can choose your own technique to play this song. The low notes of the main groove can be hammered with the left hand, allowing the right hand to continue a strumming motion. Or, you can use a classical guitar approach and pick each note with your right hand.

Also, this was my daughter Kaila's recording debut. Before she was born I recorded her heartbeat. You can hear it come in on the CD four bars after letter J.

I wonder what the musician's union has to say about unborn recording artists?

MORE LOVE

"More Love" was recorded on *A Show of Hands.* It is a song that always goes over well as a solo bass piece. People seem to really enjoy the Reggae feel. The key is in the right hand. I strum with my right hand on the back beats—beats 2, 4, and 6—which take on the role of the snare drum or the guitar. I try to keep this going constantly even when I am tapping the melody. Also, tune your high string (C on the tenor bass) down one whole step. This will give you a minor 3rd when you strum the harmonics on the top two strings.

I've heard many bass players play this song over the years. Quite well, I might add. But there are usually some notes that get left out during the bridge (letters C and G) sections. Check out these sections carefully, and try to let each note ring as long as you can. This will help the chords sound bigger and more beautiful. It also adds a nice contrast to the rhythmic feel of the main sections.

If you have children, let them hear the CD. There's a part in there for them also.

NORWEIGIAN WOOD (THIS BIRD HAS FLOWN)

I was asked by a friend of mine in Nashville to play a solo piece at a John Lennon fundraiser. I chose this song for the show but didn't work on it until the night before the performance. While working on it I realized how well it fit under my hands. After the show I added some parts and improved the arrangement. I like it so much that I recorded it on the *What Did He Say?* CD.

In writing these transcriptions I soon realized that I didn't have enough familiar symbols to notate everything that I played. We had to come up with some new symbols and in some cases we found that symbols still weren't sufficient. So, we improvised.

Letter D has "2.6" in the tablature. This means that you play the harmonic three-fifths of the way past the 2nd fret. It's almost on the 3rd fret, but not quite.

SEX IN A PAN

"Sex in a Pan" started as a solo bass piece that I kept playing at Flecktones sound checks and rehearsals. One day Béla said that it would make a good band tune so we arranged it for the group and it wound up on the *Flight of the Cosmic Hippo* CD. We still didn't have a title for the song when this CD was just about ready to be released so we agreed to name it after a dessert we had eaten in North Carolina. You can imagine how good that dessert was.

I usually play this song using the right hand palm muting technique. I take the pinky edge of my right hand and lightly dampen the strings just near the bridge. This helps to shorten and mute all of the notes. The main point is to just make it *funky!*

A SHOW OF HANDS

This song is the title song of my first release *A Show of Hands*. I spent a long time trying to decide what to name it.

Months before I started making this CD, a good friend of mine named Steve Lowrey drew a picture of me that he titled *A Show of Hands* (this picture is on the inside of the CD). I decided then that this would make a good title for my first solo project. Once this song was recorded I found the title appropriate for it, too.

I used my stereo bass for this one—a four-string Fodera that has individual Piezo pickups for each string, along with magnetic pickups made by Bill Bartolini. The Piezo's, made for me by Richard McClish-RMC Pickups, allow each string to be recorded on seperate tracks. I then panned each string in a different place during mix down. Listening to the song in headphones will help you notice this.

This song is a good display of different uses of the technique that I call *open hammer pluck* (as in letter B) and *tapping technique* (letter D). Listening to the CD will help you to understand how I let the top notes ring at letter E. Notice how at letter I the low notes ring to give the impression of two basses playing at once. This is the section that, over the years, I have had to play repeatedly to prove to people that it can be played all at once.

The last phrase, starting about six bars from the end, should be full of emotion. What is important here are the notes, the tempo, and the energy all rising and climaxing at the same time. It doesn't matter here if you miss some of the notes (I did), just don't miss the point.

SINISTER MINISTER

This is probably the most popular song that we play with Béla Fleck and the Flecktones. It was on our self-titled debut album that came out back in 1990. We had a lot of success with this song due to our video that was played on VH-1, and a few other key TV performances, one being *The Arsenio Hall Show.*

This song is a heavy bass feature and was popular with bass players due to some then-unusual techniques used during the song and the solo. This has led to "Sinister Minister" being the most-requested song for me to play and explain at shows and clinics. I've been wanting to write this one down for years.

It took a lot of time trying to figure out what I did way back in 1989 when we recorded this song, but I think that I've got it right. I hope that you enjoy it. Have fun.

SOMETIMES I LAUGH

During my days playing dinner music at a health food restaurant in Nashville, I would play this song as a solo bass piece. When I decided to record it for the CD *What Did He Say?*, I chose to overdub about nine tracks of bass.

How I would have played it solo is how it is written here. Allow each note to ring as long as you can to add to the beauty of the song.

Letter F is the "laughing" part of the song. The feel should change here—referring to the title "sometimes" I laugh. So remember to give this part of the song a little extra bounce.

Letter G goes back to the original bass part and repeats allowing time for you to improvise. This section can go on as long as you'd like, but eventually finds its way back to the original feel. No more bounce. Again, only "sometimes" do I laugh.

STOMPING GROUNDS

Béla and I came up with this song one day at a sound check in Europe. We started playing it soon after and it quickly became a crowd favorite because of the fun that you hear in the song. We also have fun with it onstage doing some very silly theatrical things, like hitting each other's instruments and other crazy things like that. When we play this song live there's no telling where it will go. You can hear "Stomping Grounds" on the Flecktone's CD *Live Art.*

THE VISION

This song was recorded on *A Show of Hands.* This is one of the few songs on this CD that was not written before I started recording. Listening to the CD is a must when trying to understand this transcription. The beginning should be played very *legato,* and almost having no real time at all. It stays this way all the way up to letter E, where it goes into 3/4. This is the first time that the listener should really feel the "time." This transcription will give you the notes and rhythm of what I played, but please listen to the CD for the "feel."

There is a section in this song that actually came from my first meeting with Stanley Jordan. He was playing with his trio in Nashville in the early '90s. I met up with him after the show, handed him my bass and asked him to play it. He played the most beautiful arrangement of chords. I taped what he played and went home and learned it. My version of what he played ended up in this song at letter B. You will notice here that the writing style changes for a few bars. It then goes back to my style at letter C. Thanks, Stanley. I owe you one.

YOU CAN'T HOLD NO GOOVE

Since the release of *A Show of Hands,* this has been one of the songs that I get asked how to play the most. Well, it is all about the *groove.* The muted notes are used in this song to enhance the groove. How you play them is up to you as long as the groove is strong.

Notice that letters G and H are essentially the same. It's just that the muted notes on top are not muted in letter H.

The whole CD had been recorded for months when I decided to add the vocals to this song. After listening to all of the material I realized that vocals would help this song as well as help the overall CD. I called my good friend Will Lee and he agreed to sing with me. I was not going to sing at all but he talked me into it. We did our best imitation of Larry Graham.

If you're having trouble with this one, play the CD and listen to what the lyrics are saying.

VICTOR'S GEAR

BY VICTOR WOOTEN

My main bass is a 1983 Fodera Monarch Deluxe. It's made of curly and rock maple, Honduras mahogany, and East Indian rosewood. The pickups are EMGs and I've added a Kahler tremolo.

My five-string fretless was made for me by my late friend, Joe Compito. It has a Mahogany body with a Purpleheart top. Joe also made my fretted six-string.

My Fodera tenor bass is tuned A-D-G-C. You can hear it on tunes like "More Love" and usually in my solo spot during Flecktones shows.

My Yin-Yang basses are also made for me by Fodera Guitars. I have fretted and fretless four-strings which are tuned normally and a fretted five-string which I usually tune E-A-D-G-C. The five-string also has a Yamaha MIDI converter with a breath controller attached to it. I used it a lot on the Yin-Yang tour.

I also have quite a few other basses that I use from time to time. I have a beautiful eight-string that was made by Bill Conklin. The dragon's teeth are made from old ivory and the sword is real silver. My other basses include a Fodera NYC four-string, Kubicki Factor, Keith Roscoe five-string, an Alembic Series 1 (my first "good" bass), a Ken Lawrence nylon-string tenor, a Nechville banjo bass, and a couple of upright acoustic basses.

I'm always trying out new gear for my stage rig, so you may see different equipment from time to time. Currently, I am using an Ampeg SVT-4 Pro amplifier. For speakers, I use an Ampeg BXT-410HL and a BXT-115HL. Steve Bailey and I helped design these with Ampeg.

You'll usually see my Fodera Monarch, Yin-Yang four-string, Compito five-string fretless, and Fodera tenor bass at Flecktones shows. I use a Shure digital wireless so I can walk to different parts of the stage or venue. Reverb and special effects come from an Eventide unit. There is also a Korg digital tuner, Roland Sound Canvas, and a Furman power conditioner in the rack.

I use a custom MidiMix controller for the Sound Canvas. The Sound Canvas allows me to play sustained notes and chords on tunes like "Stomping Grounds" and my solo spot in the show. I use a volume pedal to control the overall output.

All of my basses get my Fodera Victor Wooten Signature strings.

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NOTATION LEGEND

T	Thumb downstroke (slap)
T↑	Thumb upstroke
P	Pluck with a R.H. finger

The following two symbols are used for double pluck situations only

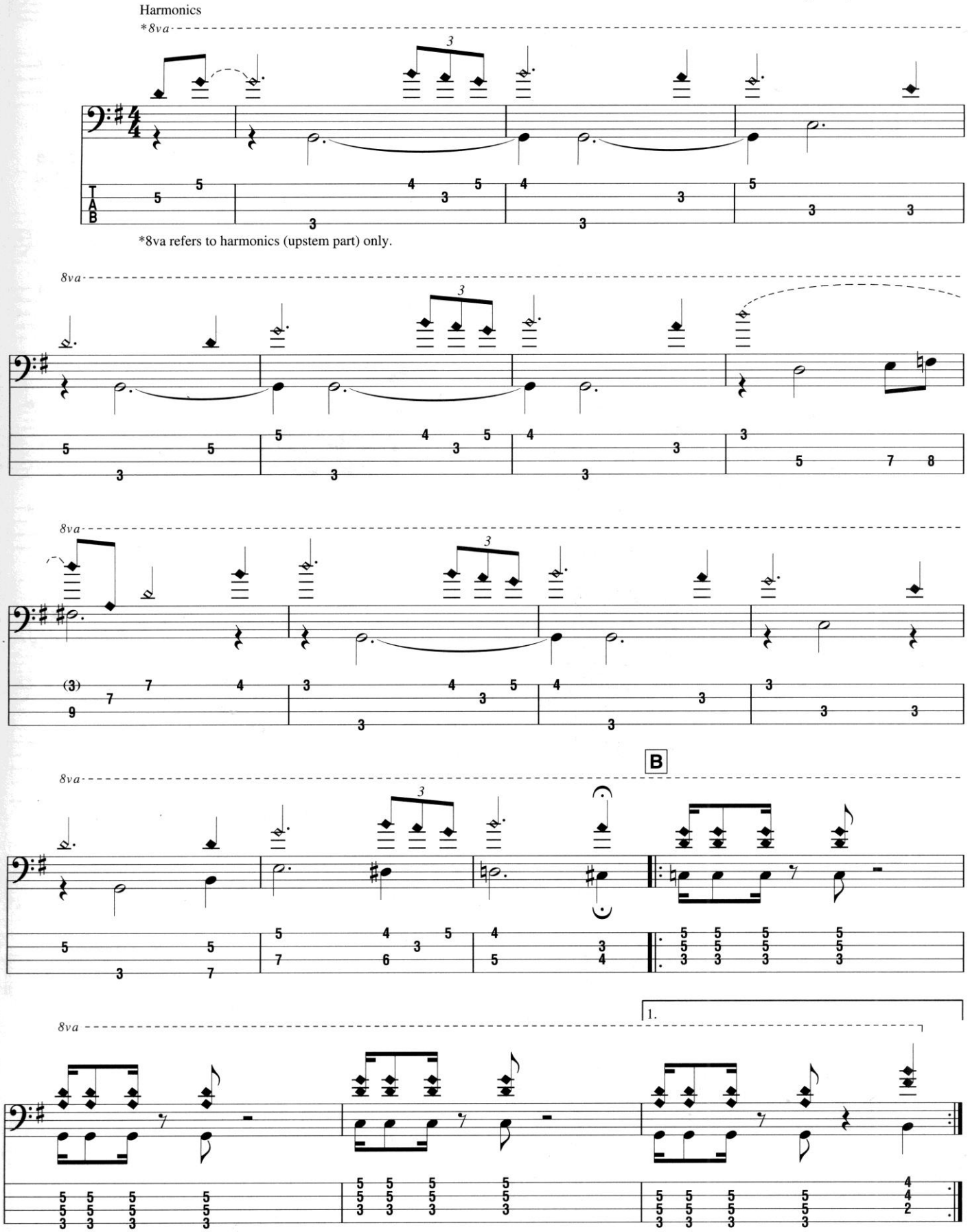
P1	Pluck with R.H. index finger
P2	Pluck with R.H. middle finger
Ascending slur (between two notes)	Hammer on
Descending slur (between two notes)	Pull off
H	Note hammered w/L.H. finger (same as L.H. tap). A number after the H (H1, H2, H3, H4) specifies which L.H. finger to use.
+	Tap with a R.H. finger

The following ten symbols are used for two-handed tapping situations only

R1	Tap with R.H. index finger
R2	Tap with R.H. middle finger
R3	Tap with R.H. ring finger
R4	Tap with R.H. little finger
R5	Tap with R.H. thumb
L1	Tap with L.H. index finger
L2	Tap with L.H. middle finger
L3	Tap with L.H. ring finger
L4	Tap with L.H. little finger
L5	Tap with L.H. thumb
⊓	Downstrum
∨	Upstrum
Harm.	Harmonic
×(6)	Muted or "dead" note. Fret at which muted note is played is shown in parentheses in tab.
2.4 (2.6, etc.)	Tab number indicating harmonic played between 2nd and 3rd frets

AMAZING GRACE

Traditional
Arranged by Victor Wooten



*8va refers to harmonics (upstem part) only.

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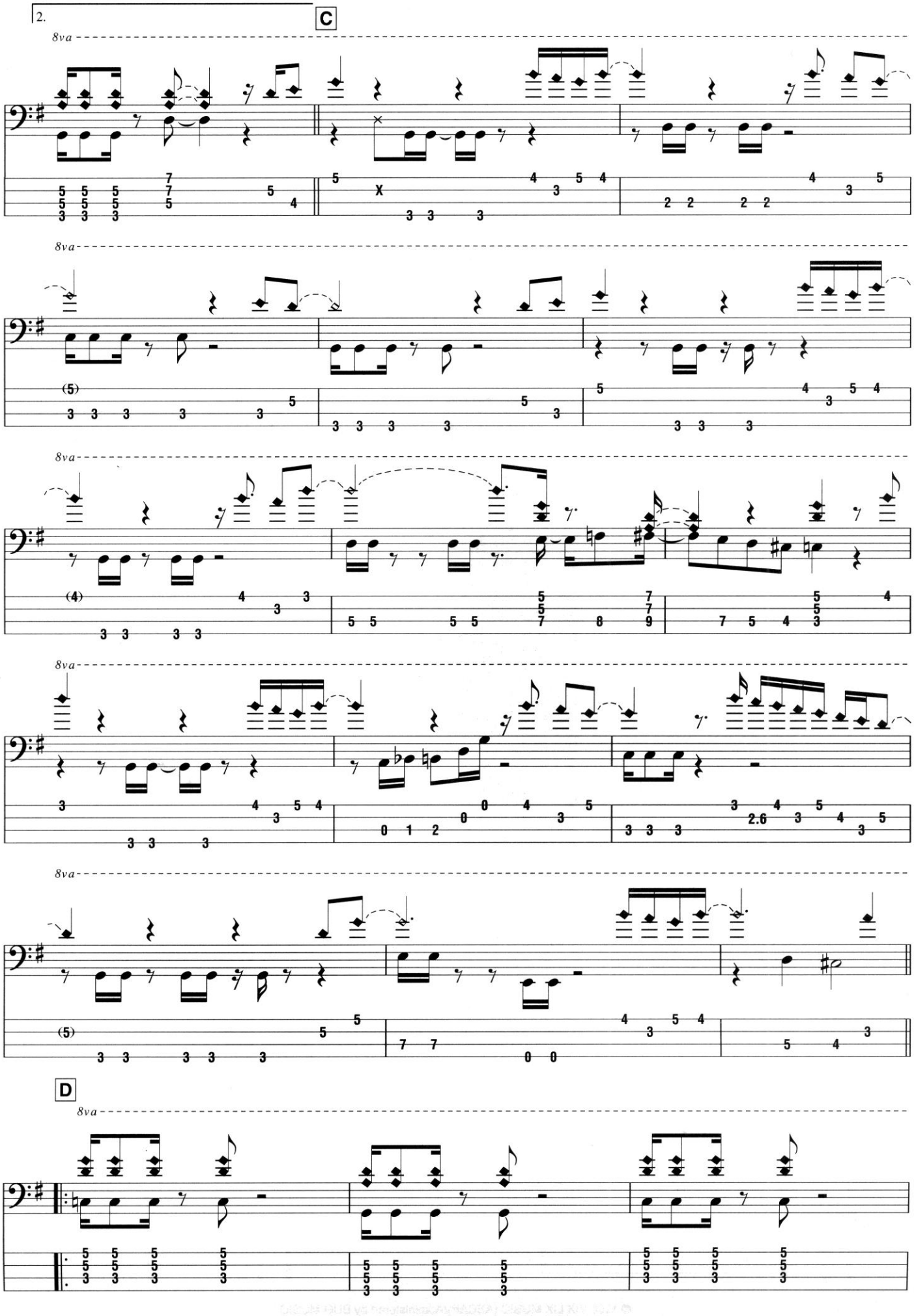
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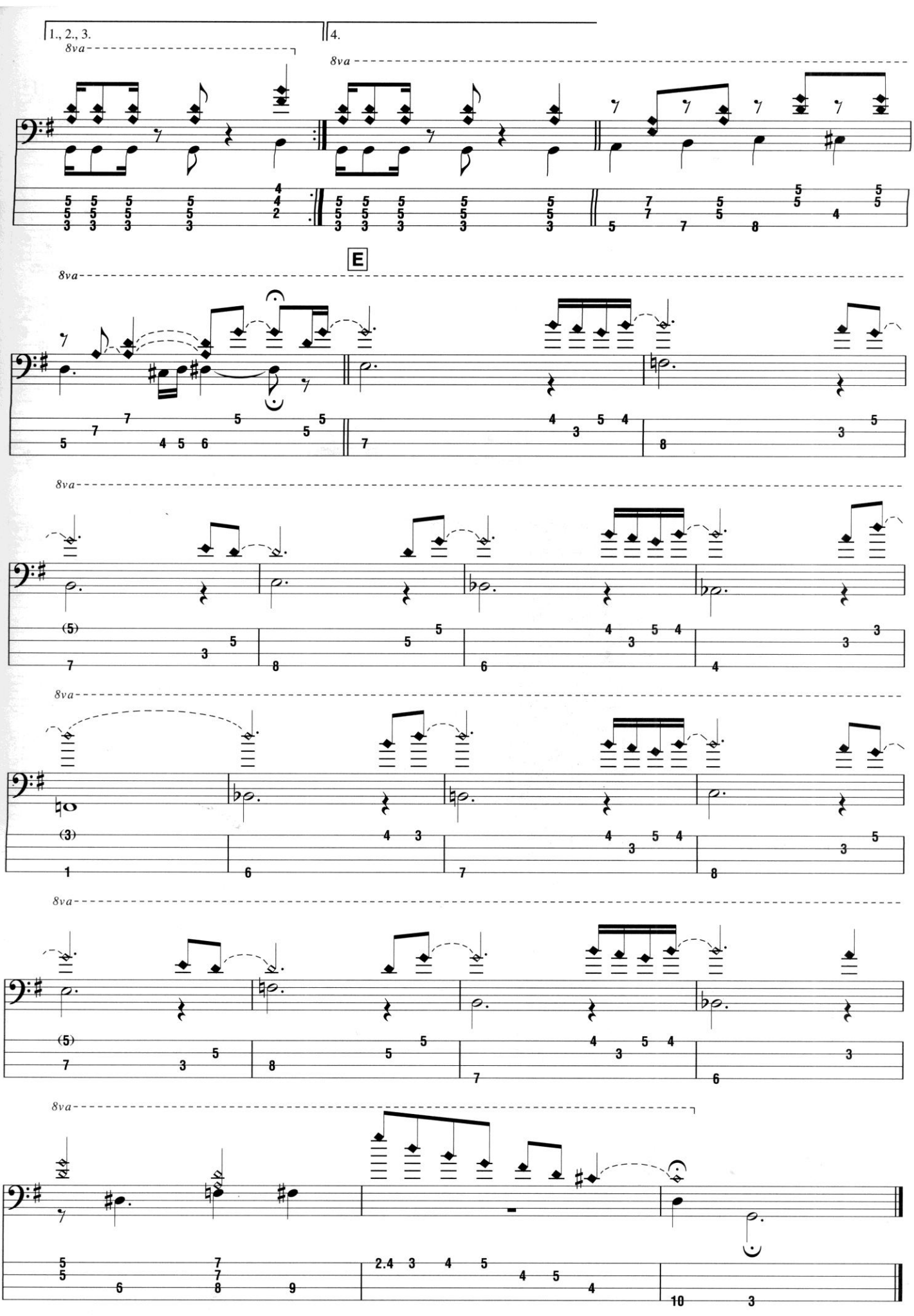
1., 2., 3.
4.
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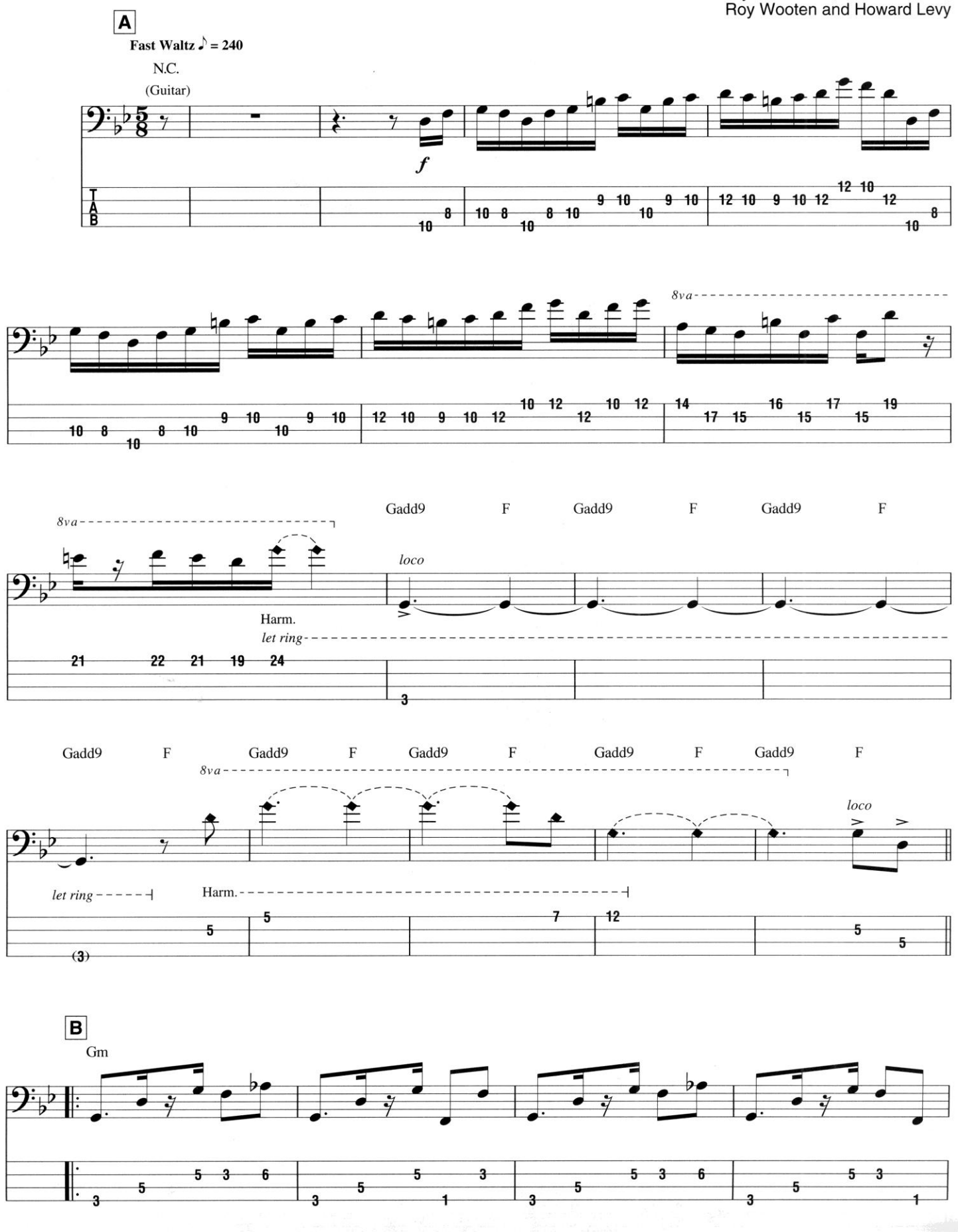
E

BLU-BOP

Written by Bela Fleck, Victor Wooten,
Roy Wooten and Howard Levy



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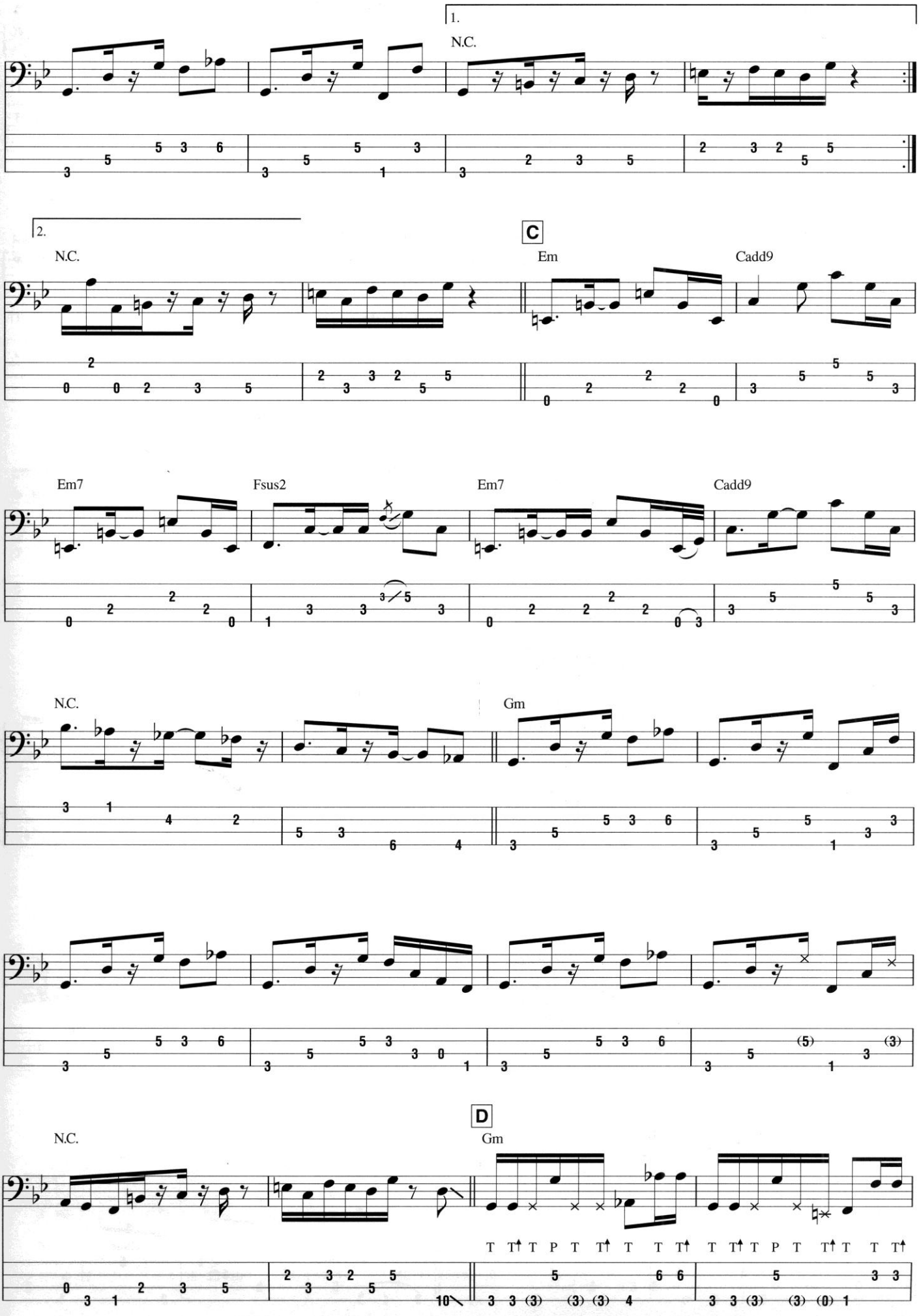
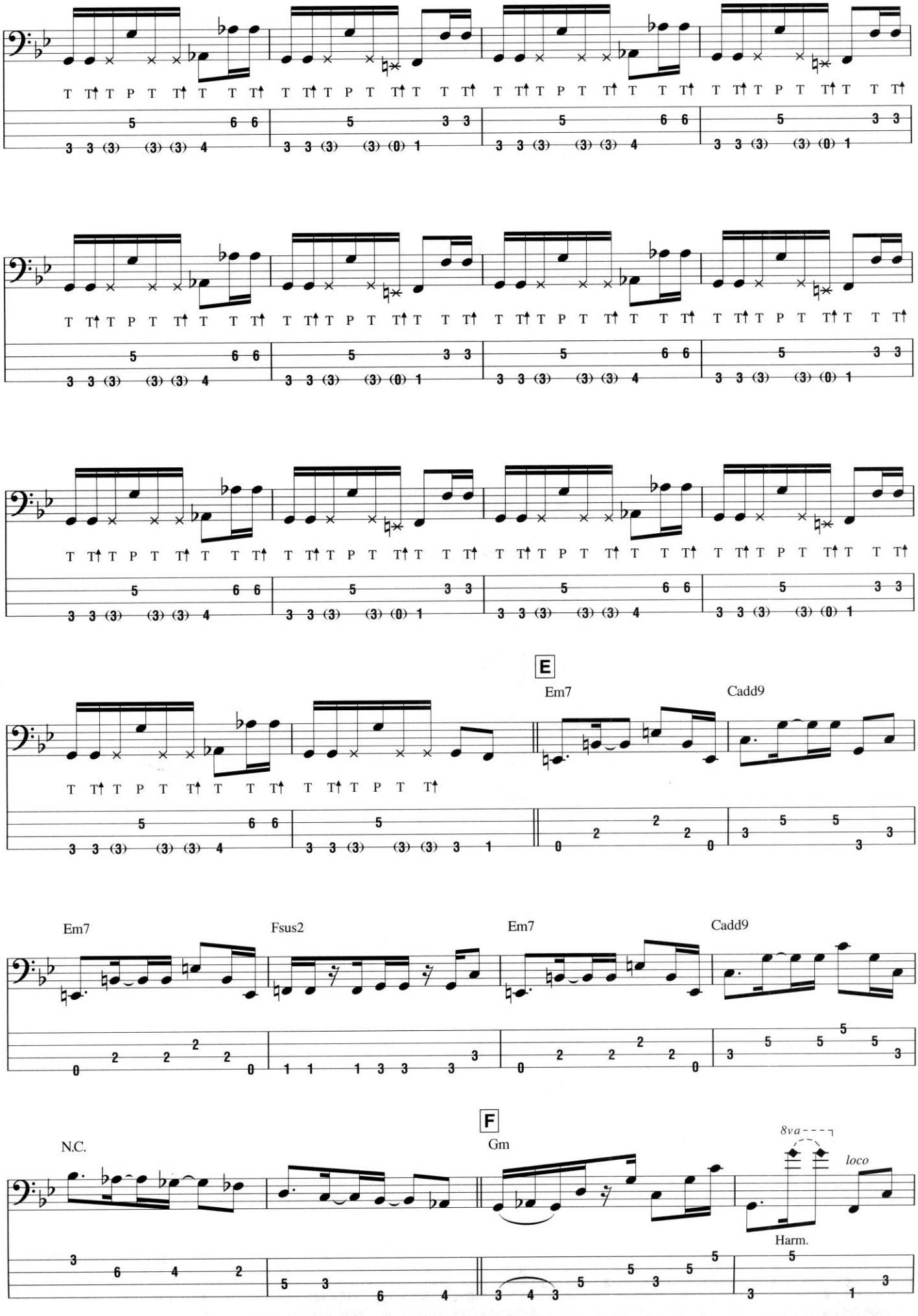

1.
N.C.
2.
N.C.
C
Em
Cadd9
Em7
Fsus2
Em7
Cadd9
N.C.
Gm
D
N.C.
Gm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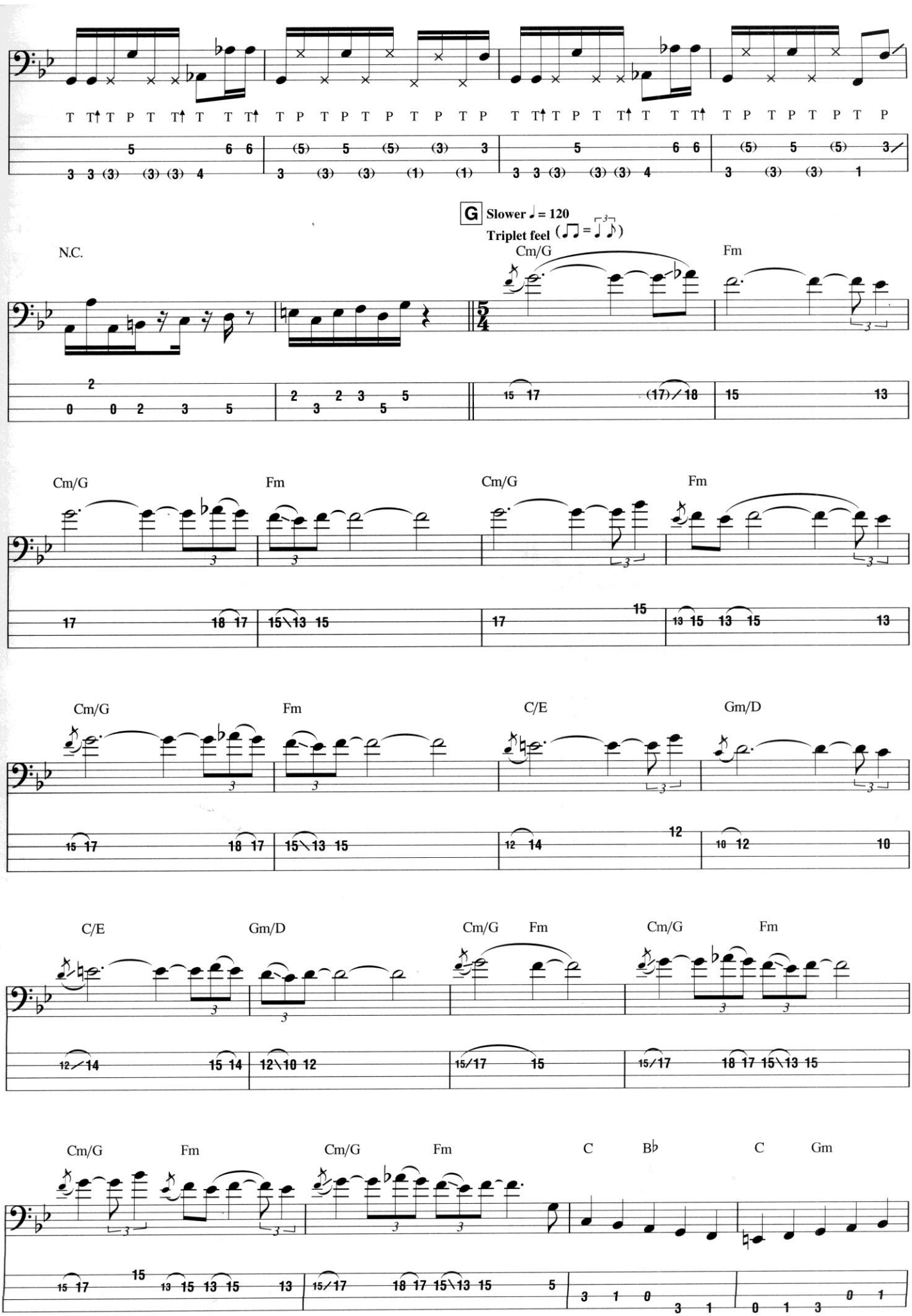
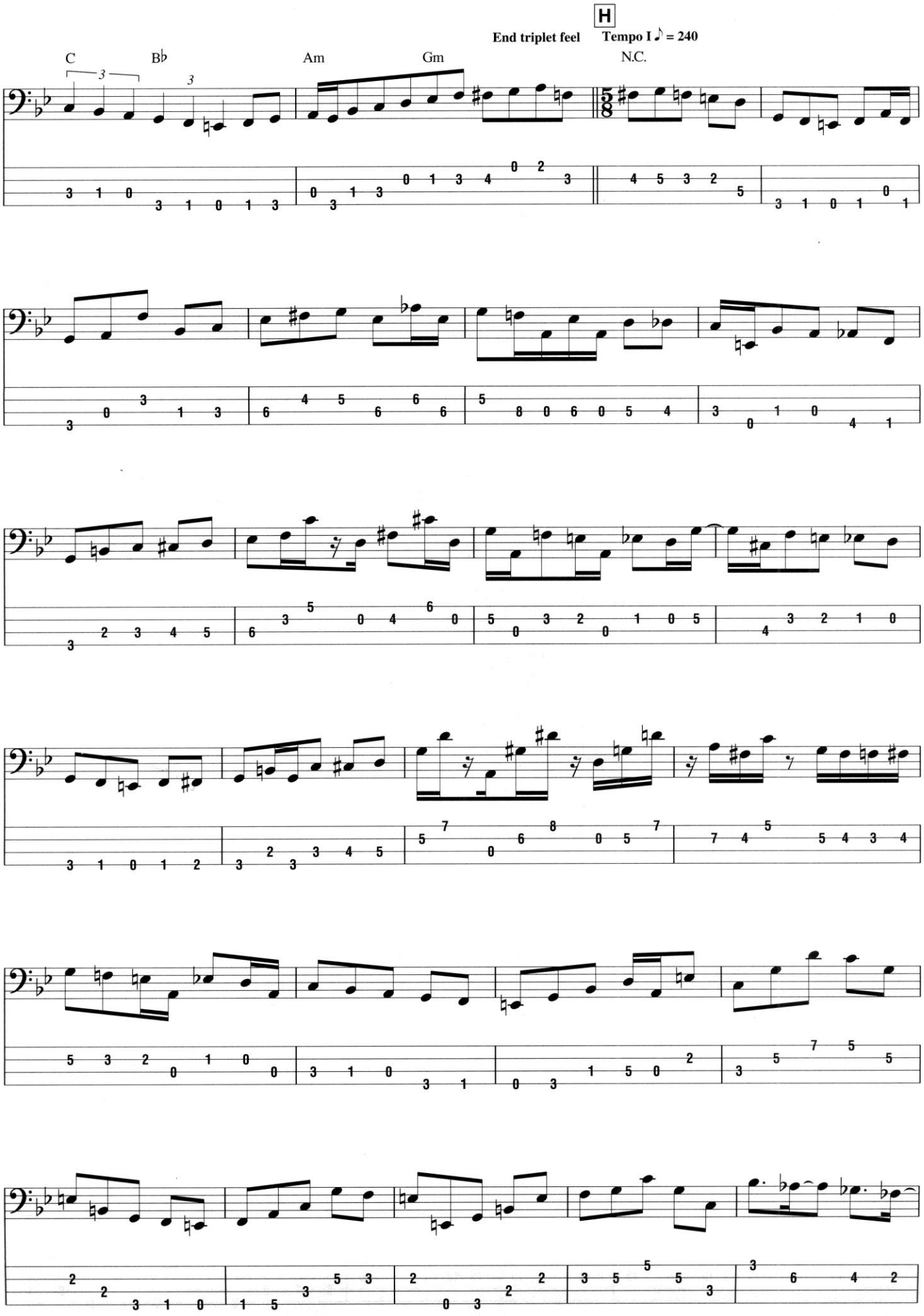
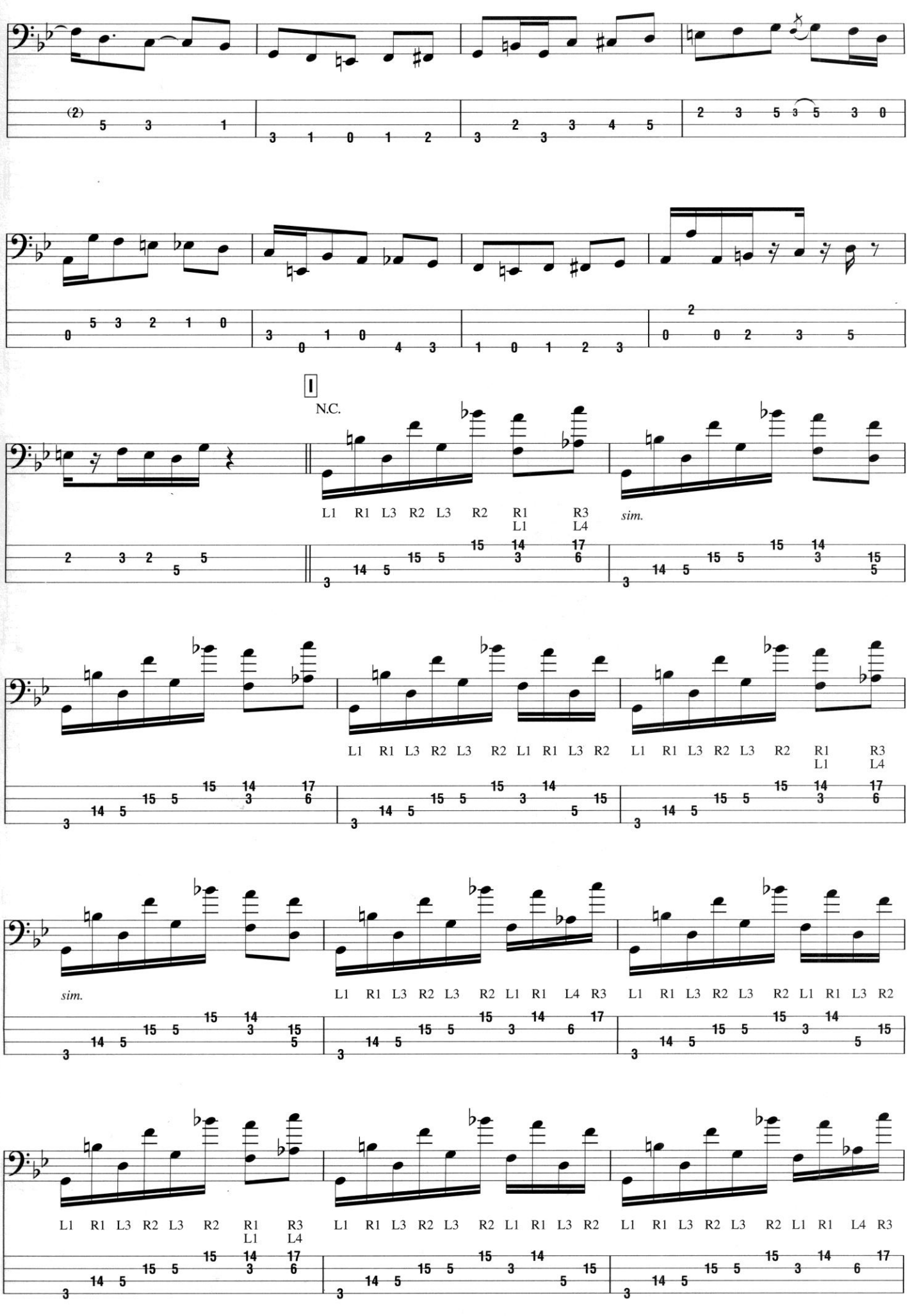
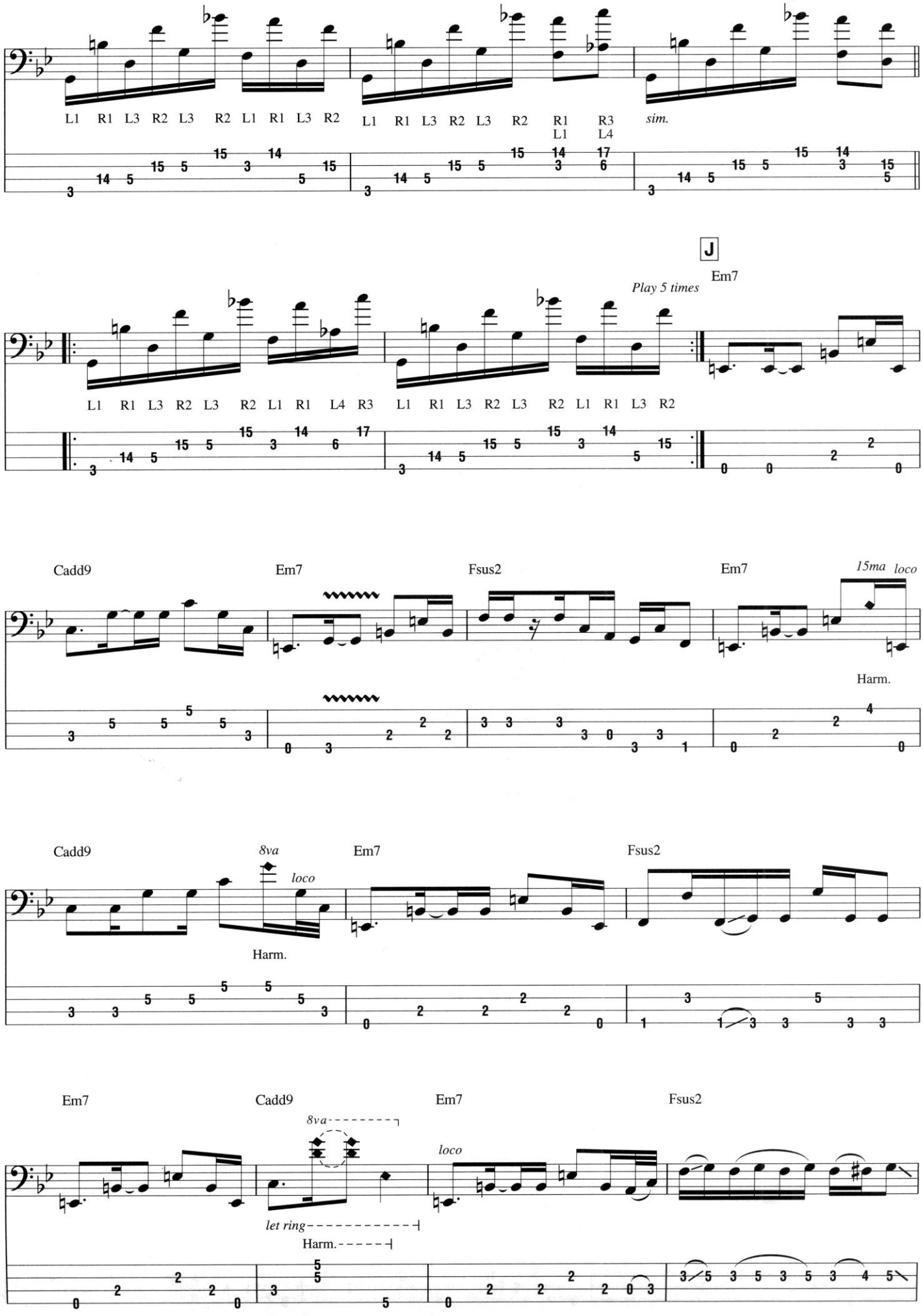
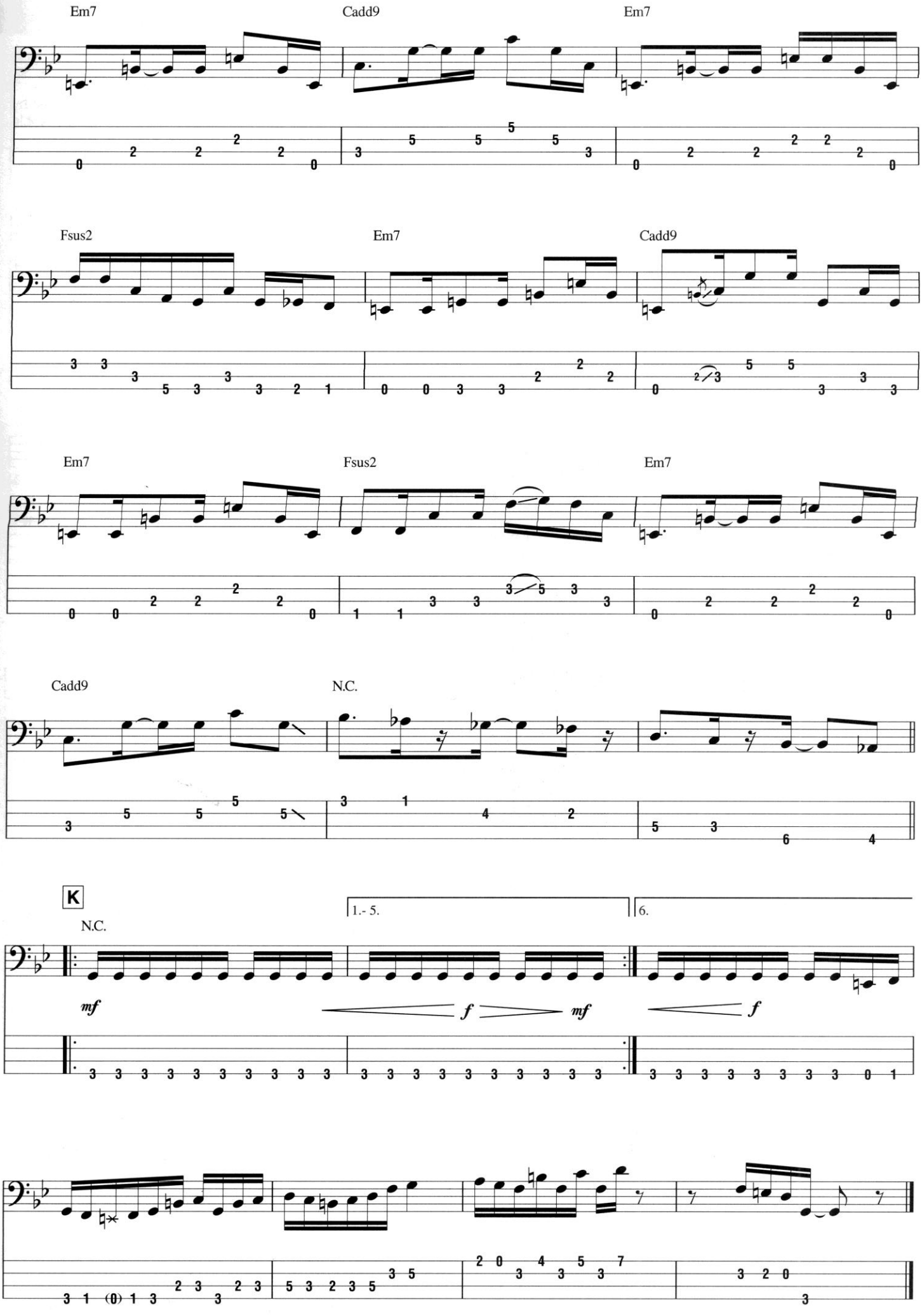
Em7
Cadd9
Em7
Fsus2
Em7
Cadd9
F
N.C.
Gm
8va
loco
Harm.


G Slower ♩ = 120
Triplet feel (♫ = ♩♪)
N.C.
Cm/G
Fm
Cm/G
Fm
Cm/G
Fm
Cm/G
Fm
C/E
Gm/D
C/E
Gm/D
Cm/G
Fm
Cm/G
Fm
Cm/G
Fm
Cm/G
Fm
C
B♭
C
Gm


H
End triplet feel
Tempo I ♪ = 240
C
B♭
Am
Gm
N.C.

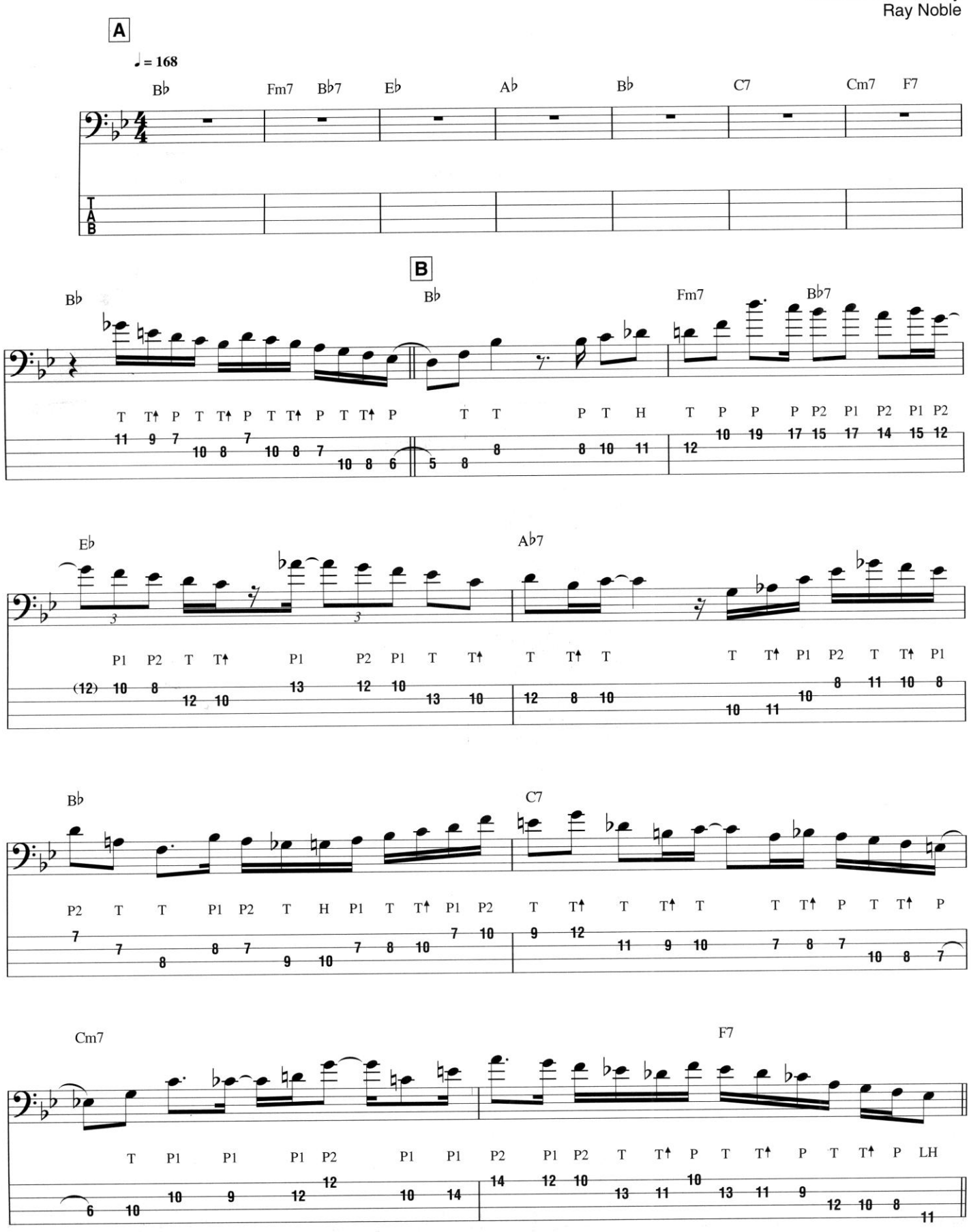

(2)
I
N.C.
L1 R1 L3 R2 L3 R2 R1 L1 R3 L4
sim.
L1 R1 L3 R2 L3 R2 L1 R1 L3 R2
L1 R1 L3 R2 L3 R2 R1 L1 R3 L4
sim.
L1 R1 L3 R2 L3 R2 L1 R1 L4 R3
L1 R1 L3 R2 L3 R2 L1 R1 L3 R2
L1 R1 L3 R2 L3 R2 R1 L1 R3 L4
L1 R1 L3 R2 L3 R2 L1 R1 L3 R2
L1 R1 L3 R2 L3 R2 L1 R1 L4 R3


L1 R1 L3 R2 L3 R2 L1 R1 L3 R2
L1 R1 L3 R2 L3 R2 R1 L1 R3 L4
sim.
J
Em7
Play 5 times
L1 R1 L3 R2 L3 R2 L1 R1 L4 R3
L1 R1 L3 R2 L3 R2 L1 R1 L3 R2
Cadd9
Em7
Fsus2
Em7
15ma
loco
Harm.
Cadd9
8va
loco
Em7
Fsus2
Harm.
Em7
Cadd9
Em7
Fsus2
8va
loco
let ring
Harm.


Em7
Cadd9
Em7
Fsus2
Em7
Cadd9
Em7
Fsus2
Em7
Cadd9
N.C.
K
N.C.
1.- 5.
6.
mf
f
mf
f

CHEROKEE
(INDIAN LOVE SONG)

Words and Music by
Ray Noble



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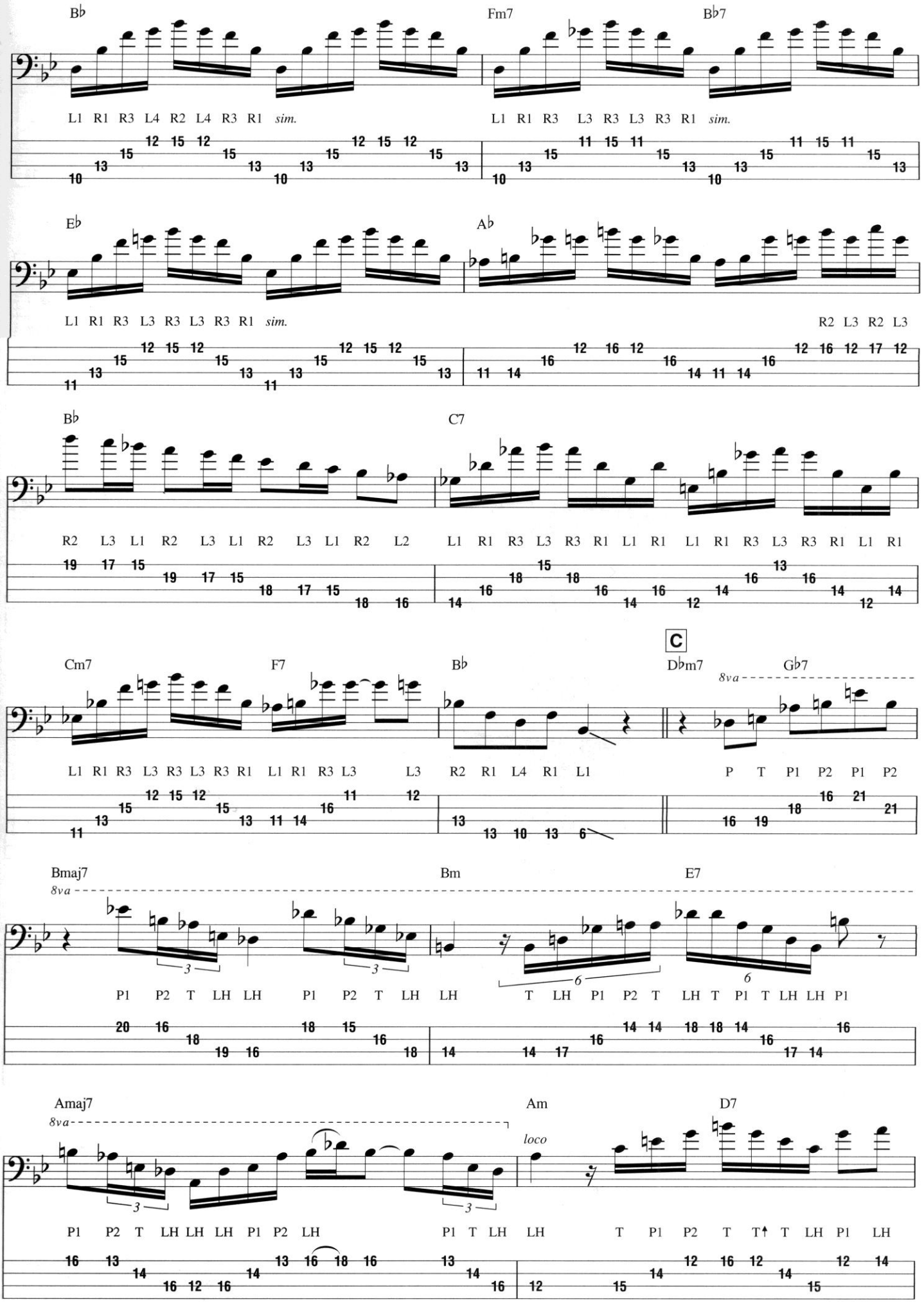
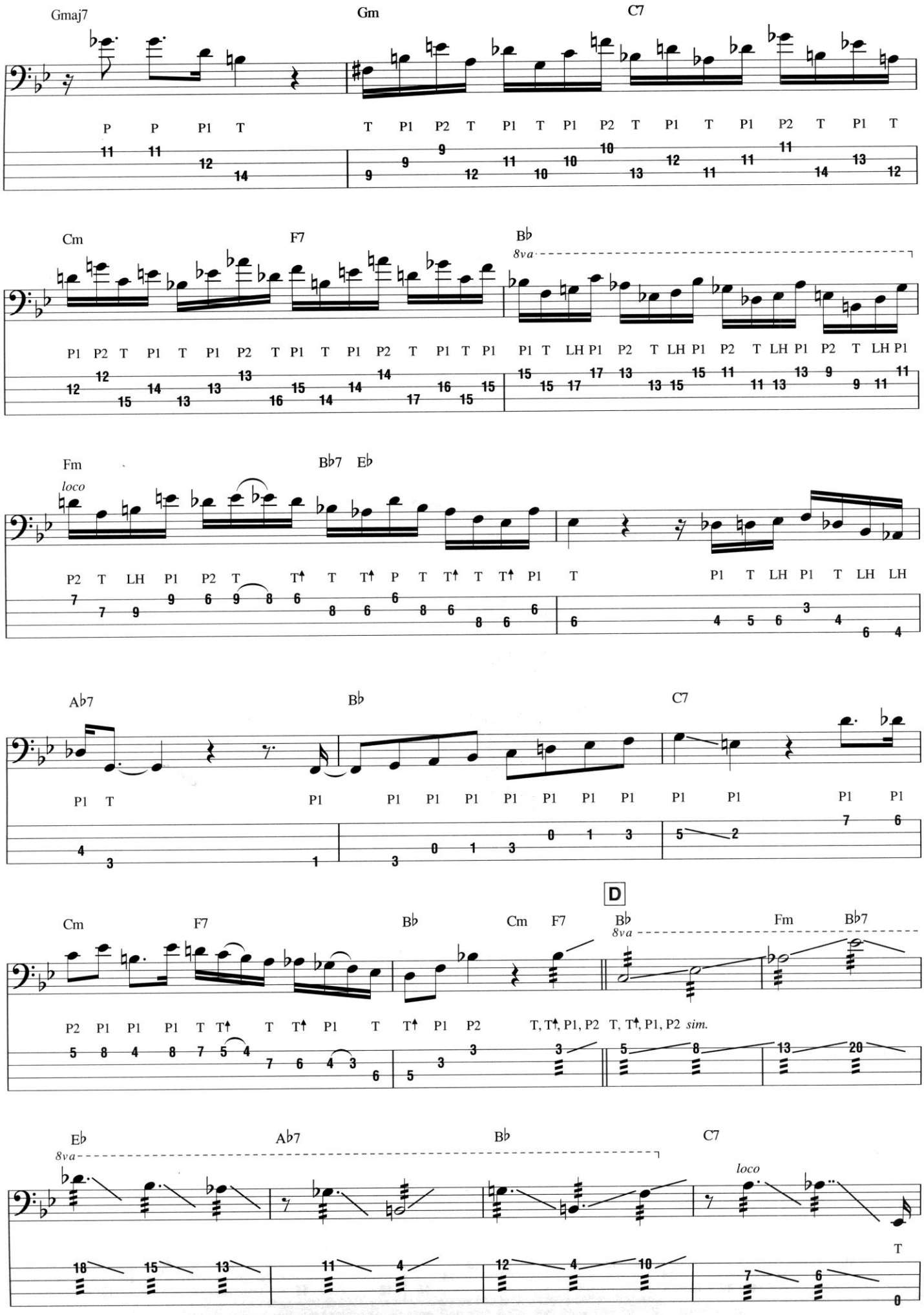
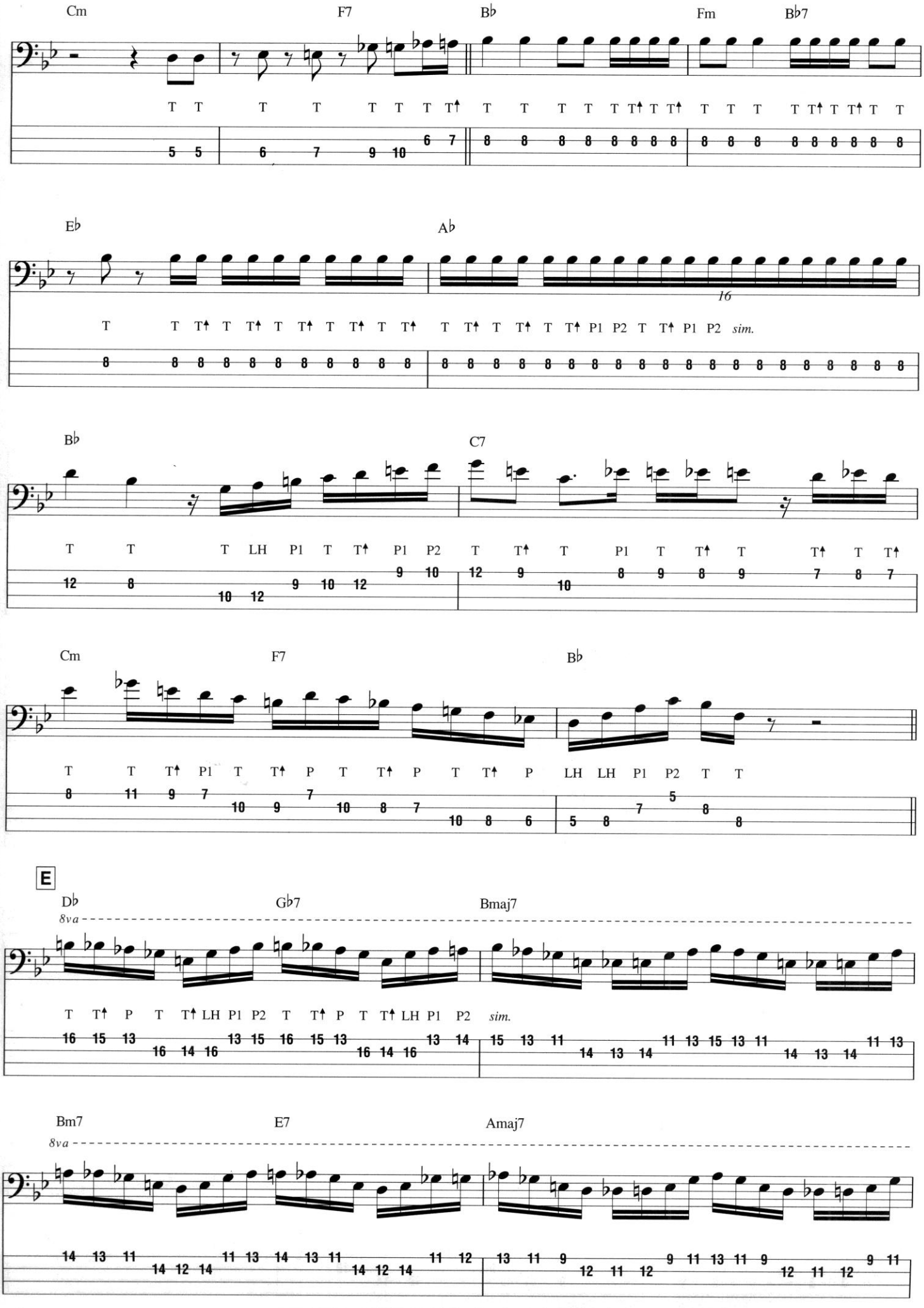
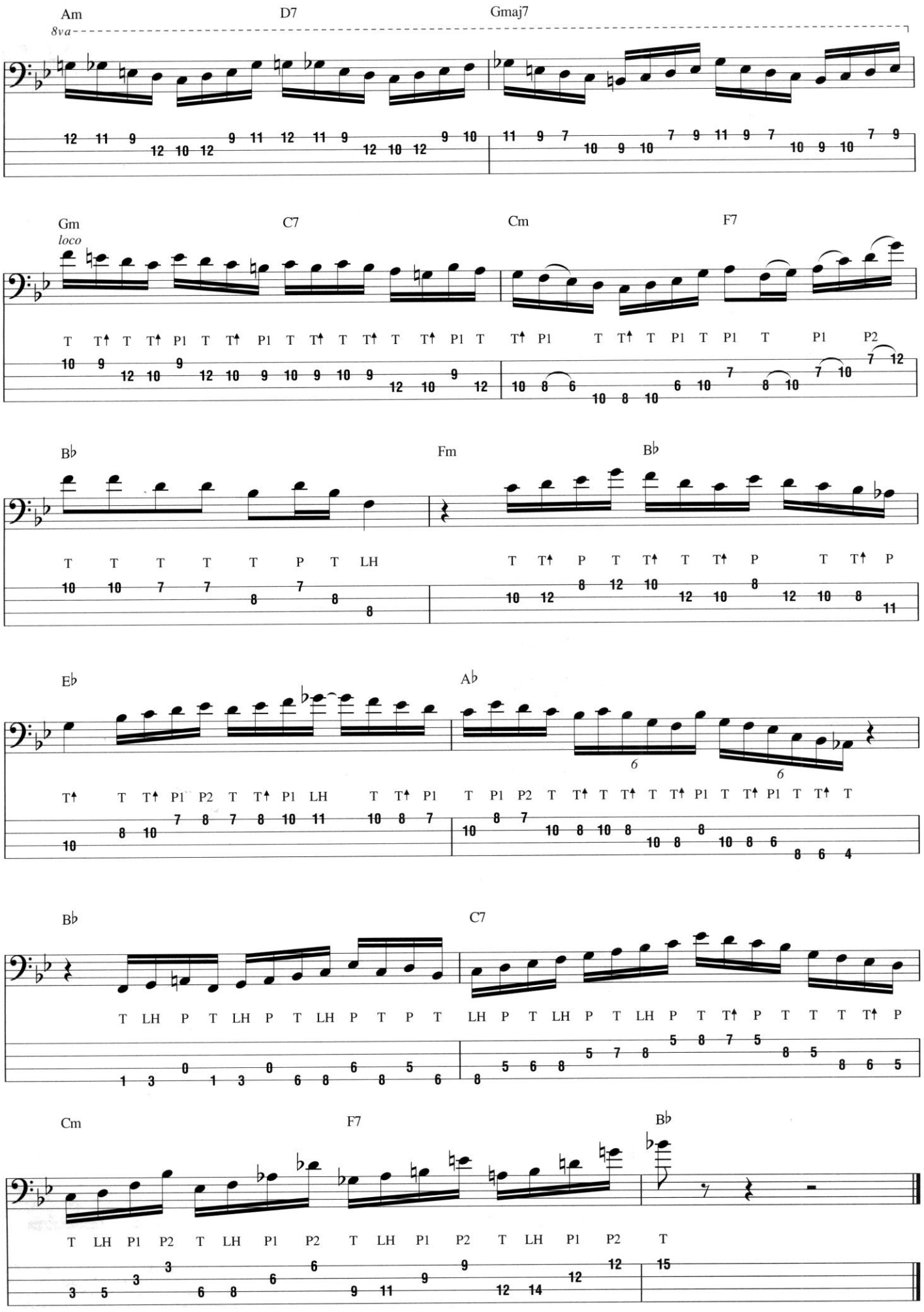

B♭
Fm7
B♭7
L1 R1 R3 L4 R2 L4 R3 R1 sim.
L1 R1 R3 L3 R3 L3 R3 R1 sim.
E♭
A♭
L1 R1 R3 L3 R3 L3 R3 R1 sim.
R2 L3 R2 L3
B♭
C7
R2 L3 L1 R2 L3 L1 R2 L3 L1 R2 L2
L1 R1 R3 L3 R3 R1 L1 R1 L1 R1 R3 L3 R3 R1 L1 R1
C
Cm7
F7
B♭
D♭m7
G♭7
8va
L1 R1 R3 L3 R3 L3 R3 R1 L1 R1 R3 L3 L3
R2 R1 L4 R1 L1
P T P1 P2 P1 P2
Bmaj7
Bm
E7
8va
P1 P2 T LH LH P1 P2 T LH LH
T LH P1 P2 T LH T P1 T LH LH P1
Amaj7
Am
D7
8va
loco
P1 P2 T LH LH LH P1 P2 LH
P1 T LH
LH T P1 P2 T T T LH P1 LH

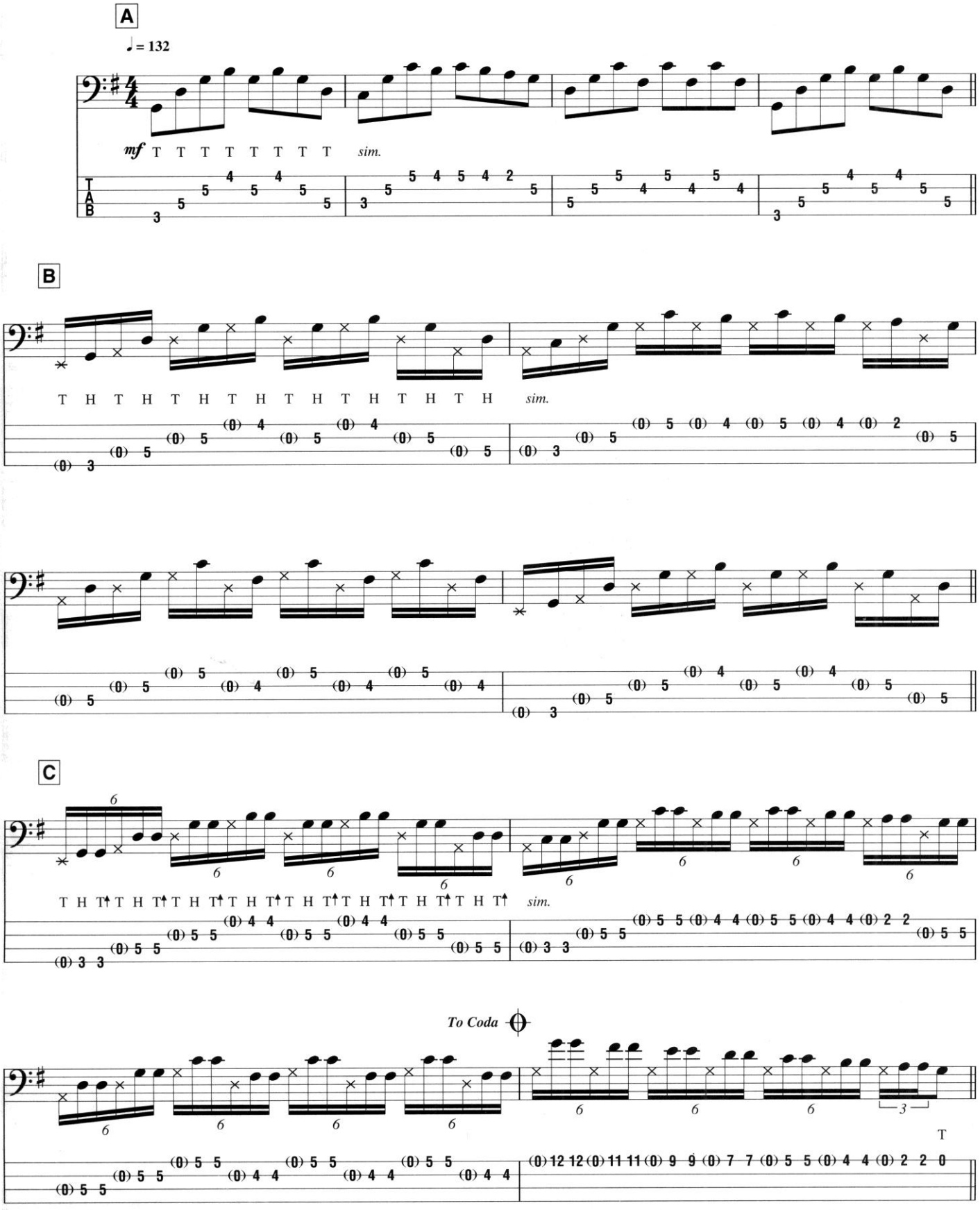

Gmaj7
Gm
C7
Cm
F7
B♭
8va
Fm
loco
B♭7
E♭
A♭7
B♭
C7
D
Cm
F7
B♭
Cm
F7
B♭
8va
Fm
B♭7
T, T↑, P1, P2
T, T↑, P1, P2 sim.
E♭
8va
A♭7
B♭
C7
loco


Cm
F7
B♭
Fm
B♭7
E♭
A♭
16
sim.
B♭
C7
Cm
F7
B♭
E
D♭
8va
G♭7
Bmaj7
sim.
Bm7
8va
E7
Amaj7


Am
D7
Gmaj7
8va
Gm
C7
Cm
F7
loco
B♭
Fm
B♭
E♭
A♭
B♭
C7
Cm
F7
B♭

CLASSICAL THUMP

Written by Victor Wooten



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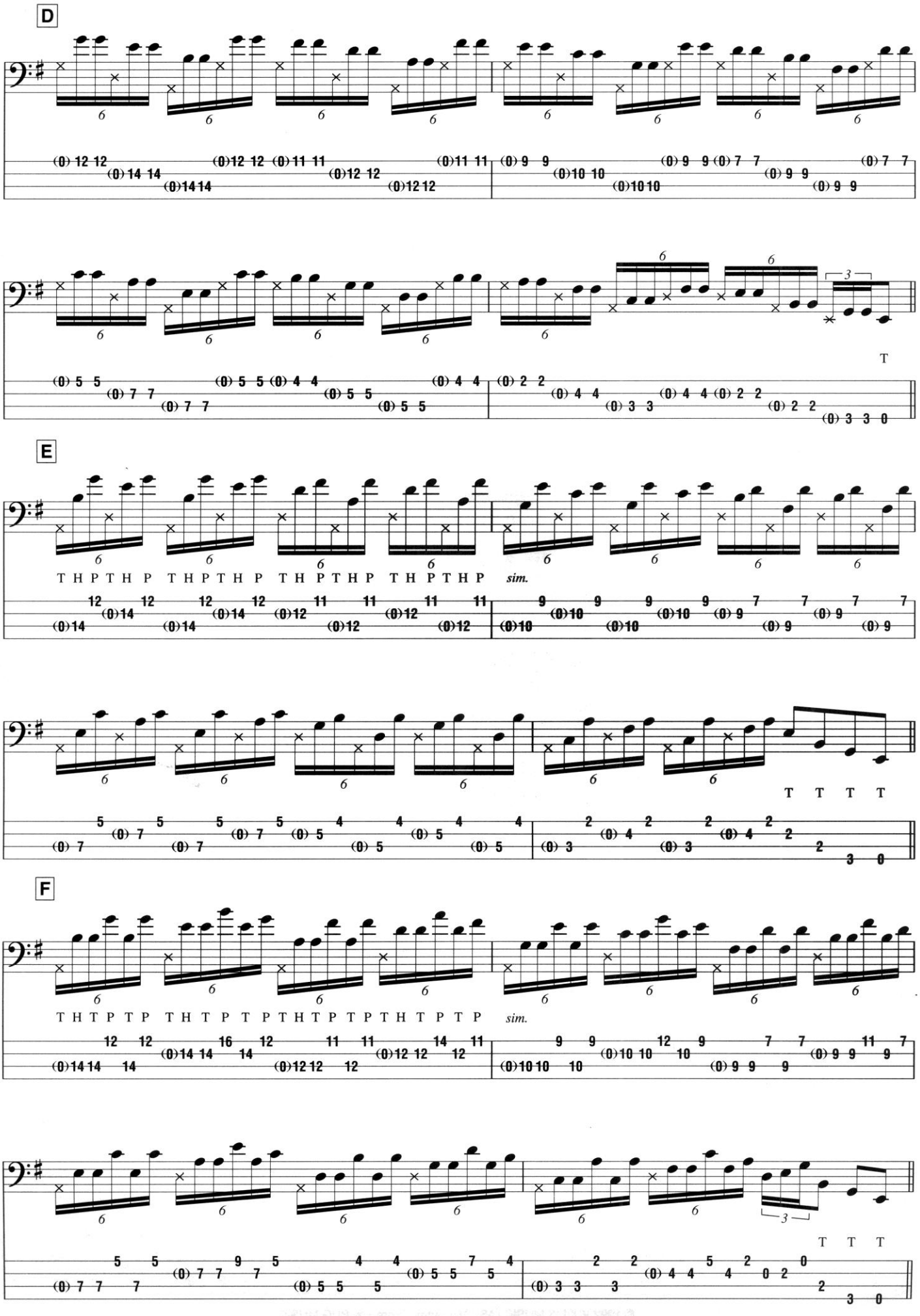
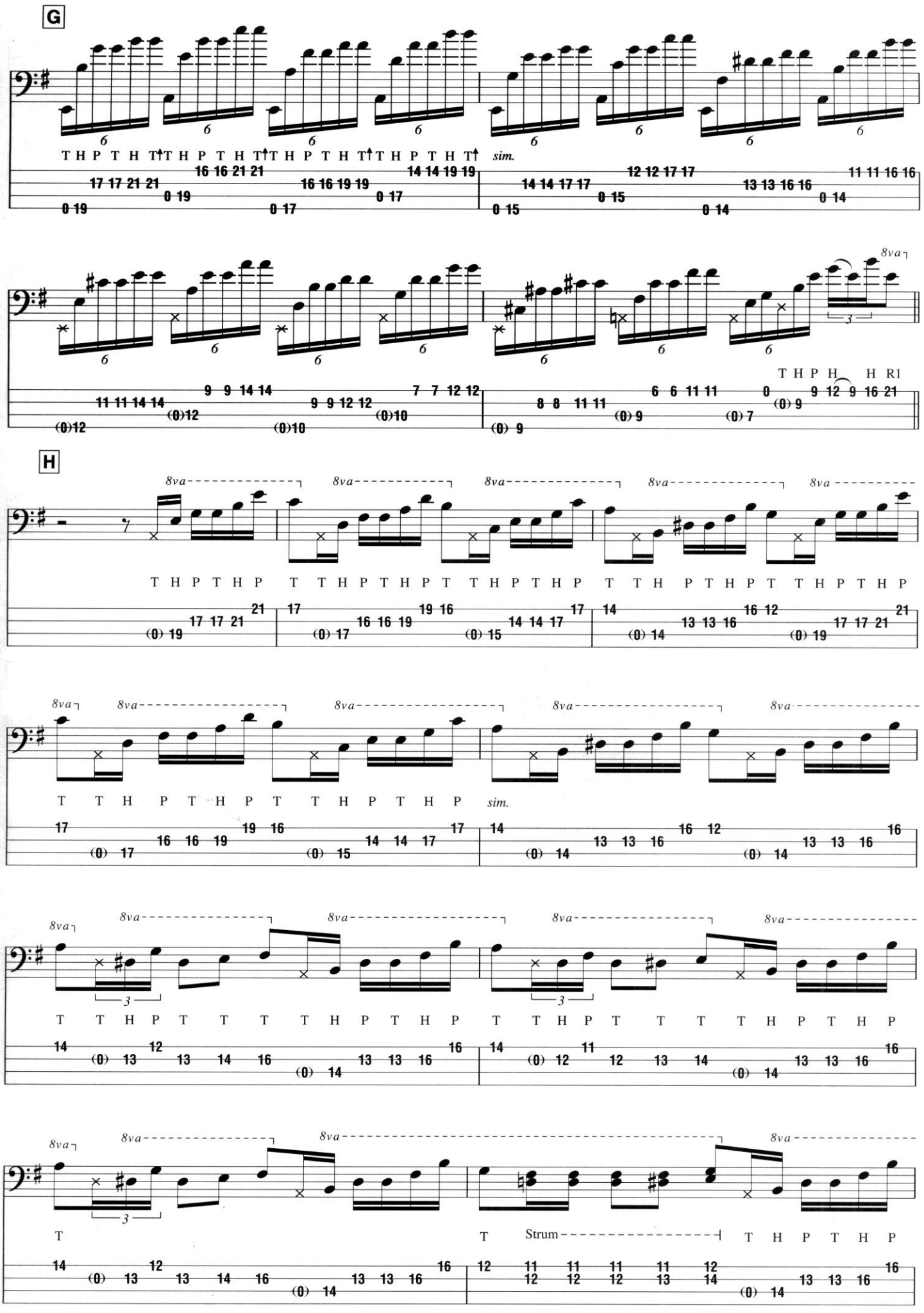
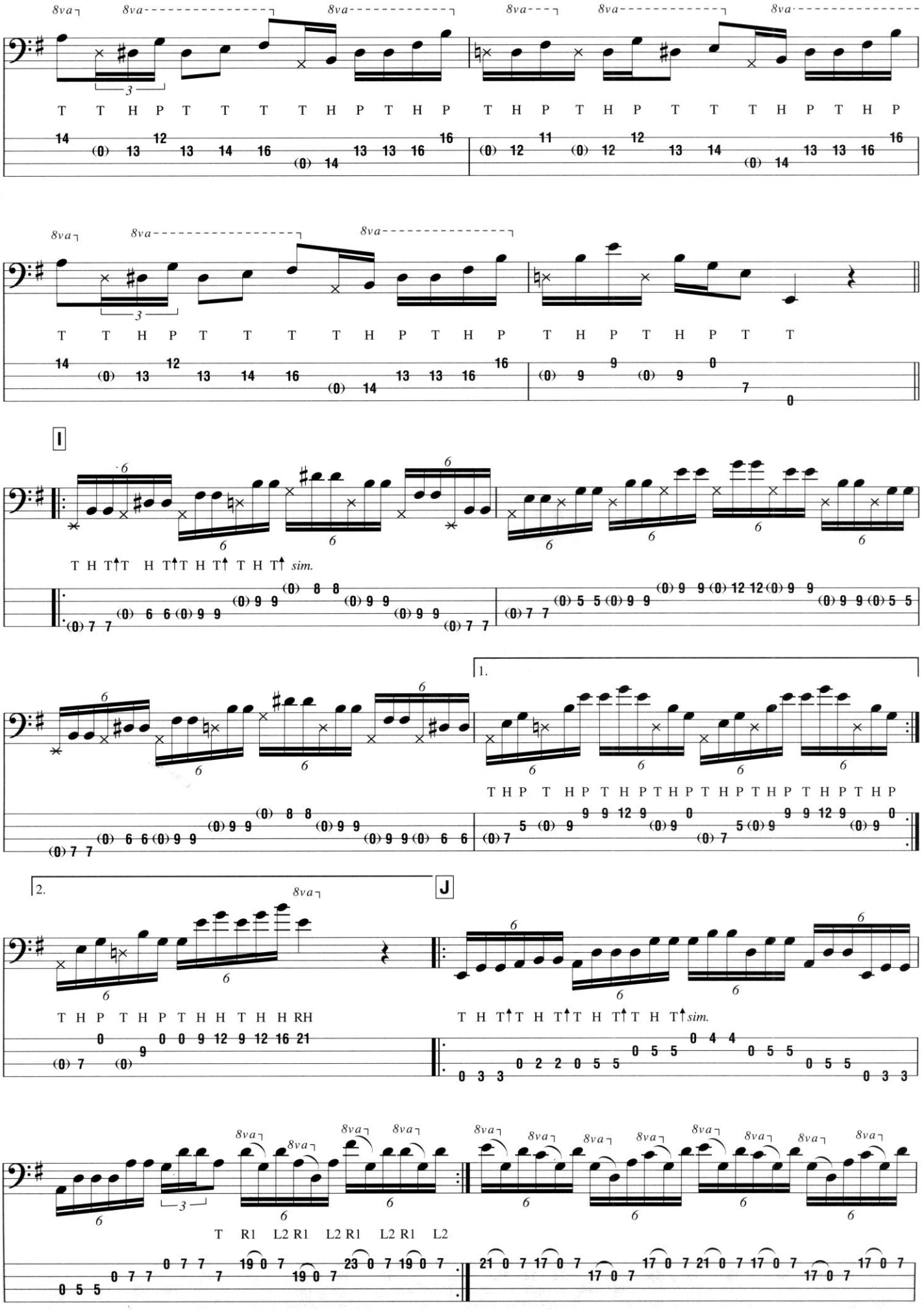
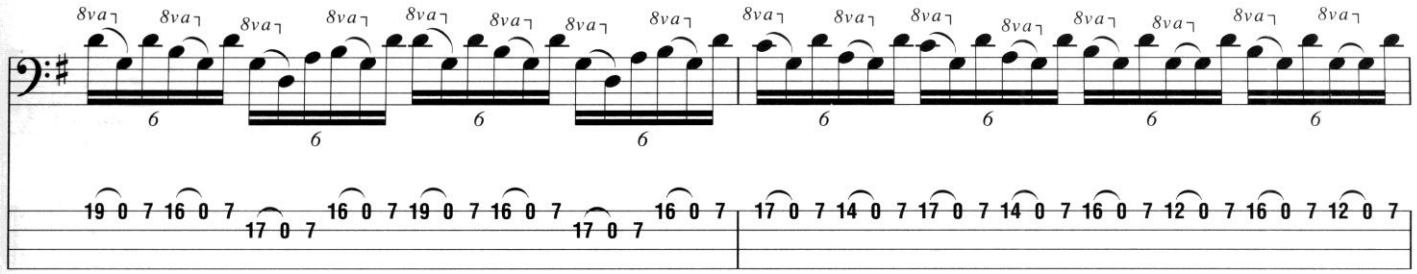
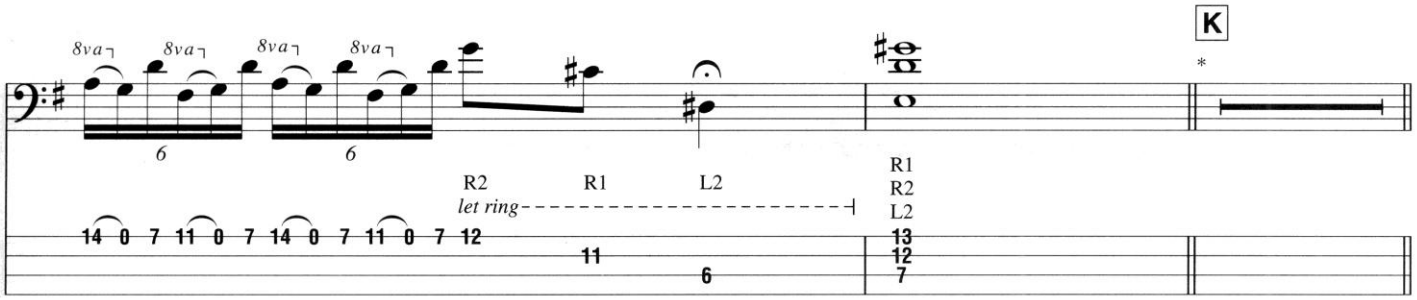

D
E
T H P T H P T H P T H P T H P T H P T H P T H P
sim.
F
T H T P T P T H T P T P T H T P T P T H T P T P
sim.

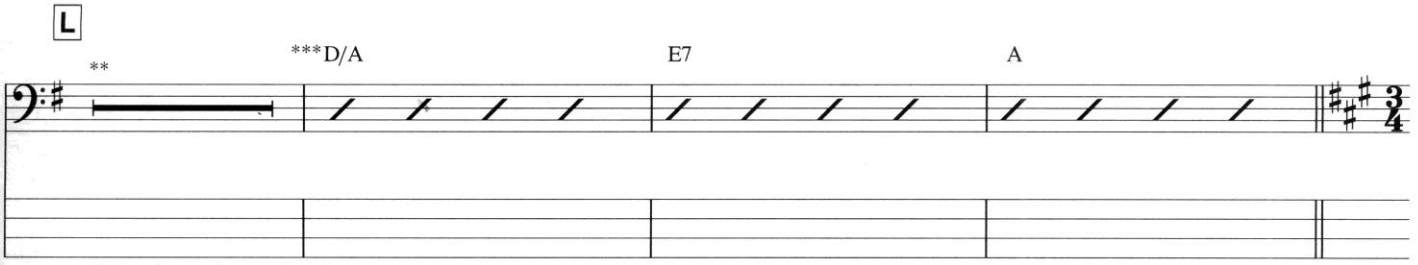

G
sim.
8va
H
Strum


8va
T T H P T T T T H P T H P T H P T H P T T T H P T H P
I
T H T T H T T H T T H T sim.
1.
T H P T H P T H P T H P T H P T H P T H P T H P T H P
2.
J
T H P T H P T H H T H H RH
T H T T H T T H T T H T sim.
T R1 L2 R1 L2 R1 L2 R1 L2

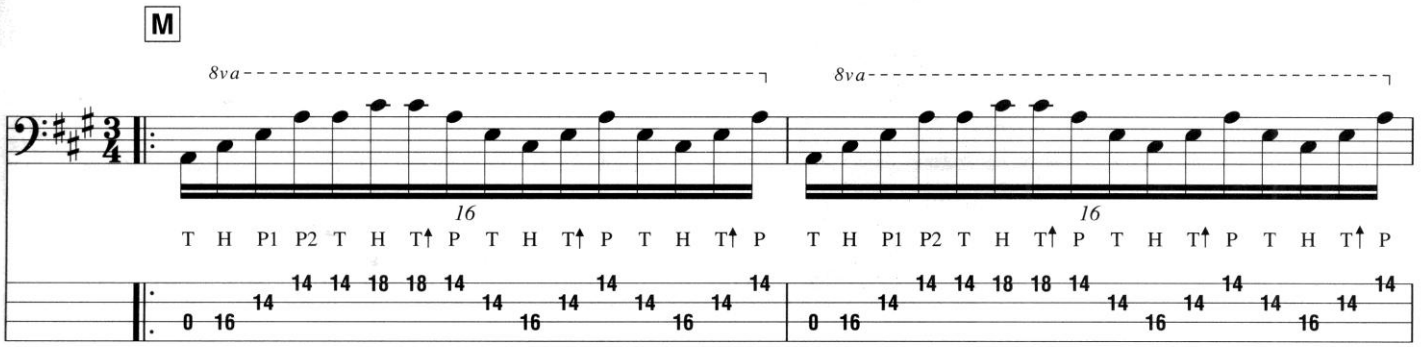


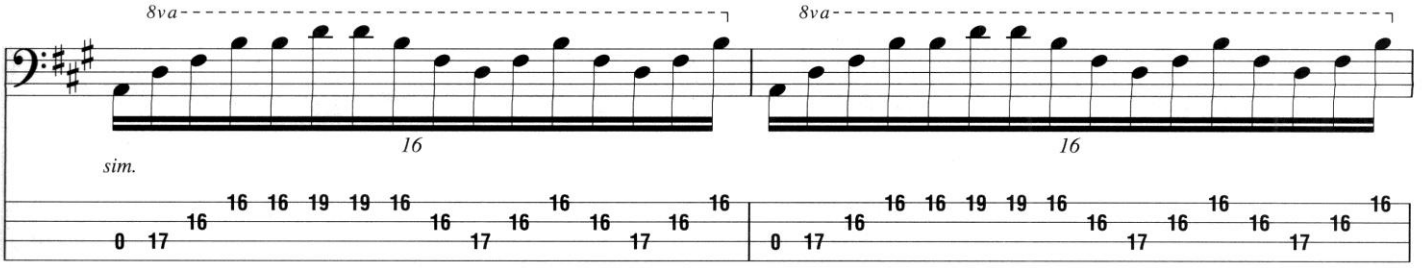


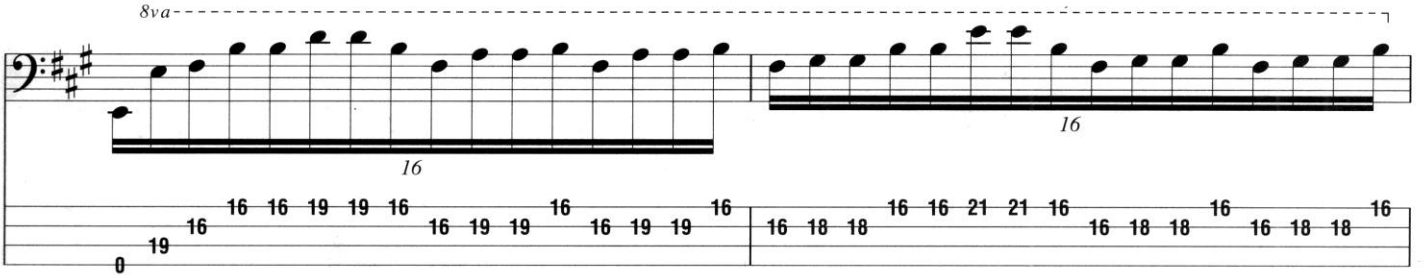
*E arpeggio section, ad lib

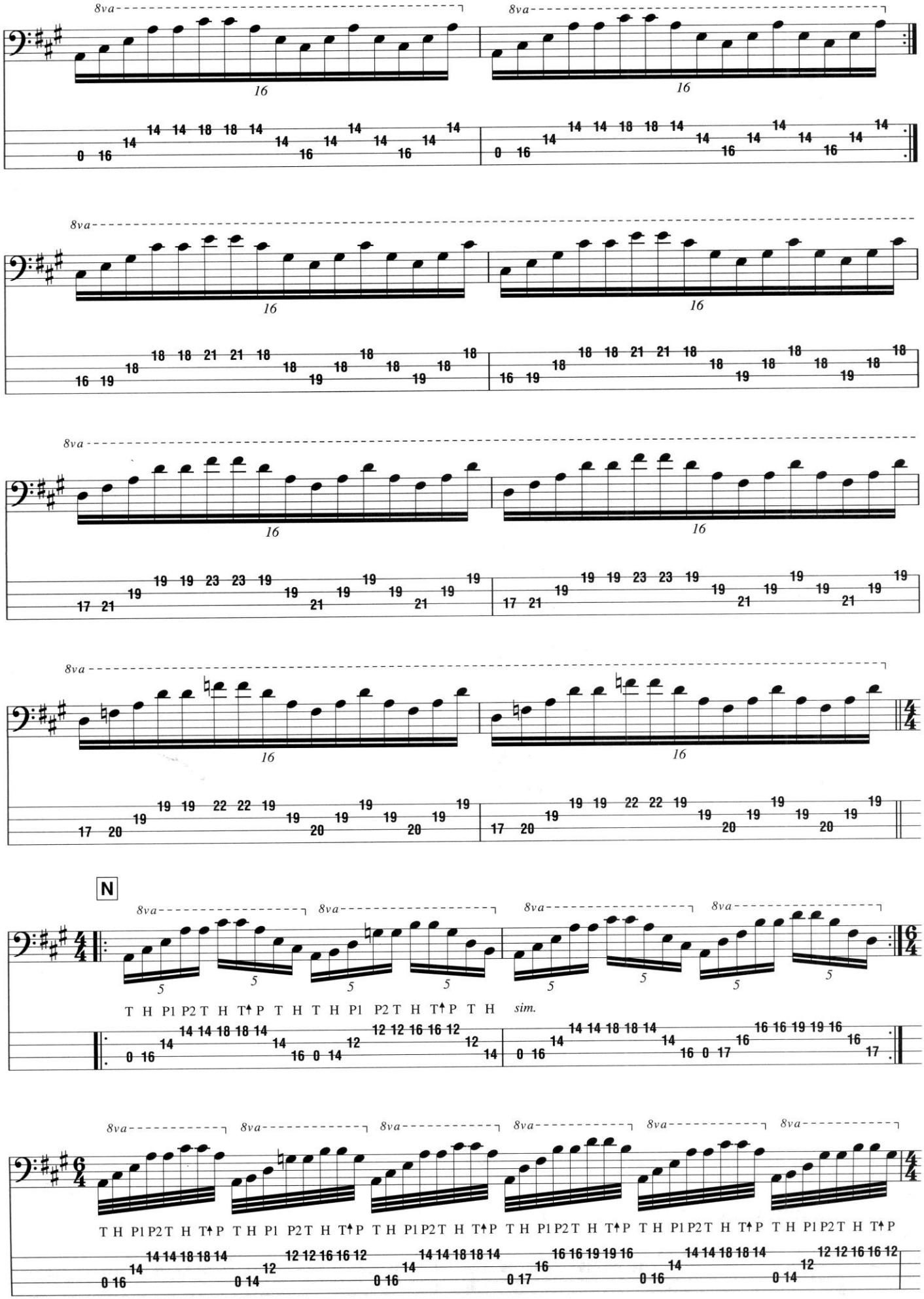


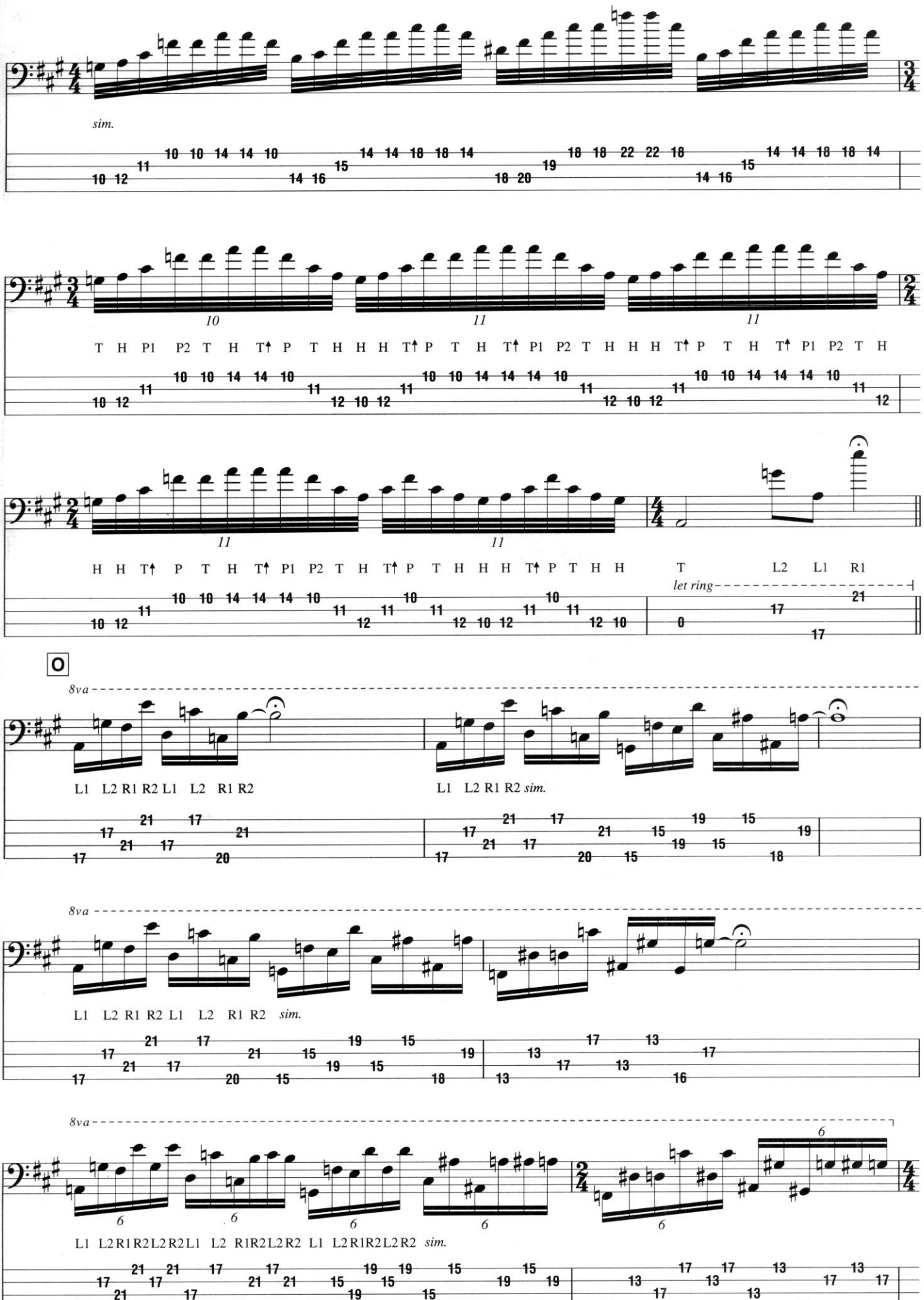
**A major section, ad lib, rubato
***Ad lib

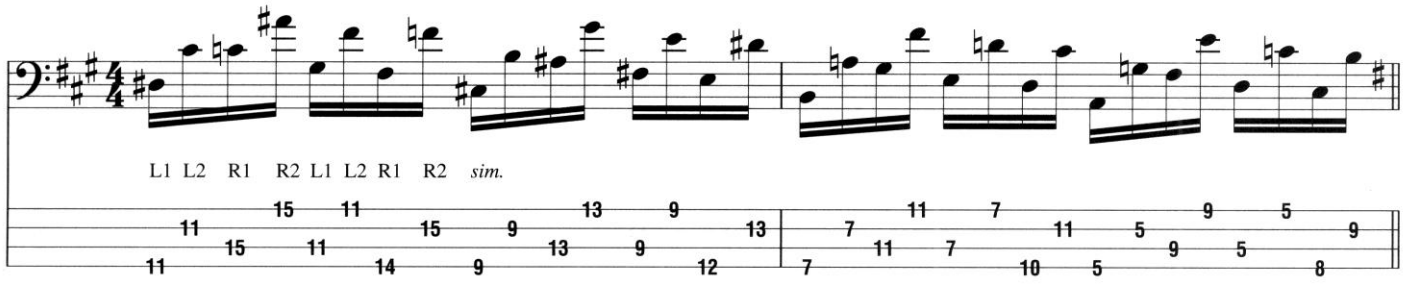






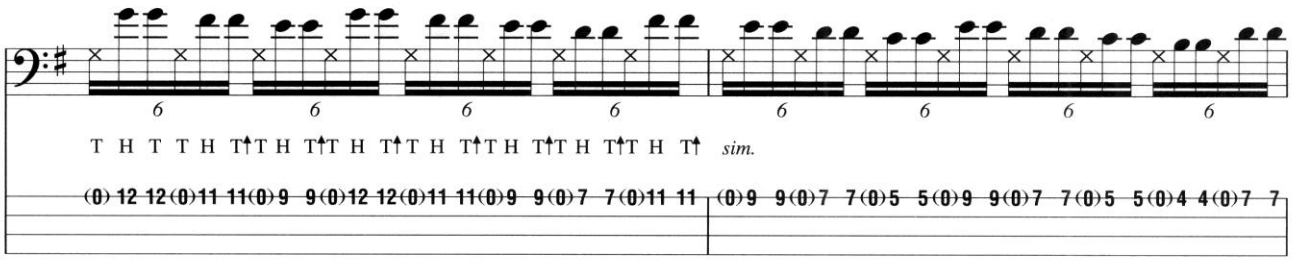

8va
16
N
T H P1 P2 T H T P T H P1 P2 T H T P T H P1 P2 T H T P T H P1 P2 T H T P T H P1 P2 T H T P
sim.

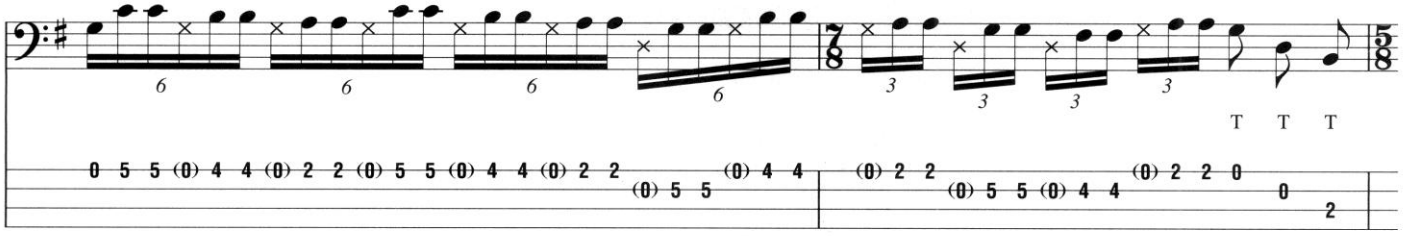

sim.
10
11
11
T H P1 P2 T H T↑ P T H H H T↑ P T H T↑ P1 P2 T H H H T↑ P T H T↑ P1 P2 T H
11
11
H H T↑ P T H T↑ P1 P2 T H T↑ P T H H H T↑ P T H H
T L2 L1 R1
let ring
O
8va
L1 L2 R1 R2 L1 L2 R1 R2
L1 L2 R1 R2 sim.
8va
L1 L2 R1 R2 L1 L2 R1 R2 sim.
8va
6
L1 L2R1R2L2R2L1 L2 R1R2L2R2 L1 L2R1R2L2R2 sim.



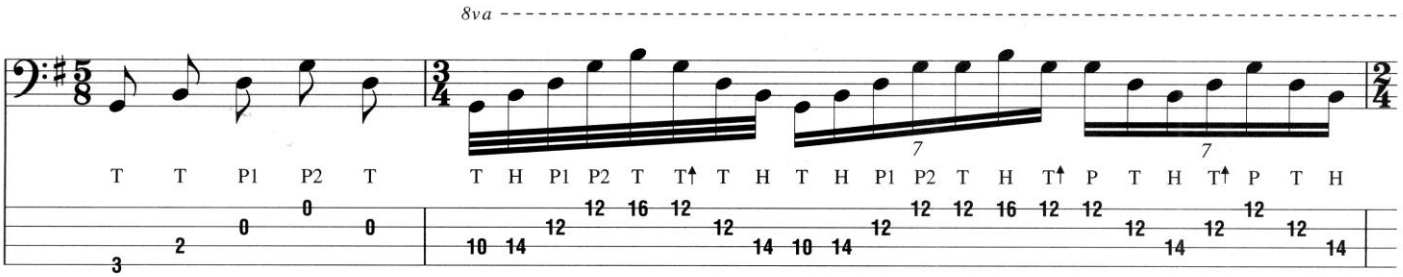
Coda

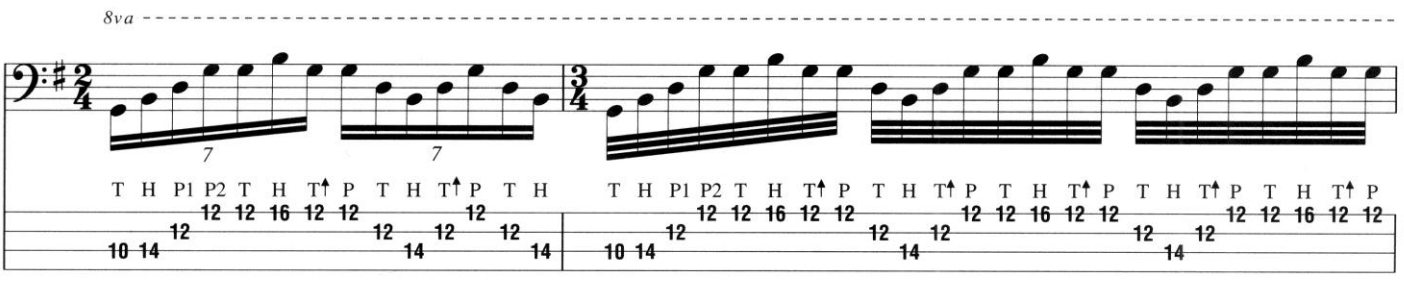
P

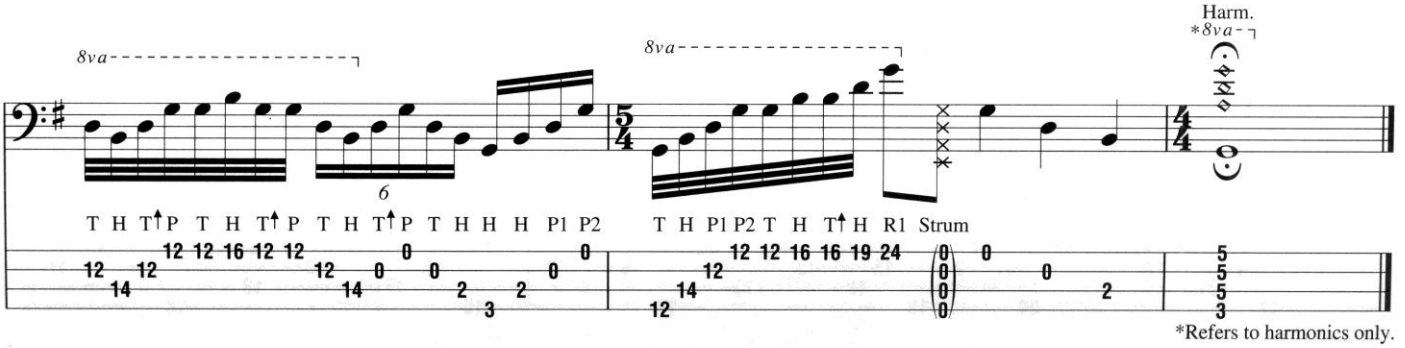




Freely



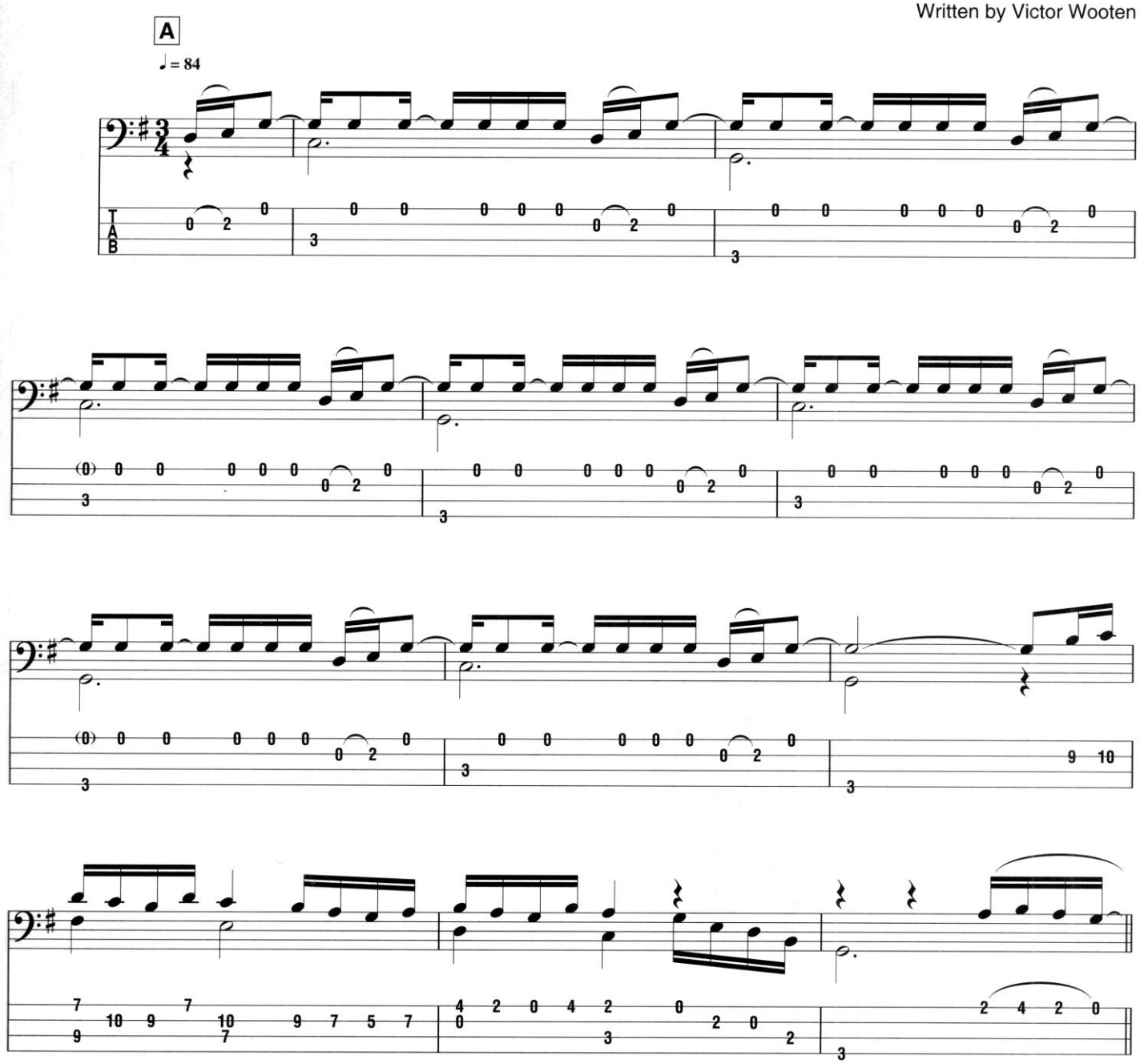




*Refers to harmonics only.

HEAVEN IS WHERE THE HEART IS

Written by Victor Wooten



*Refers to 1st lyric only.

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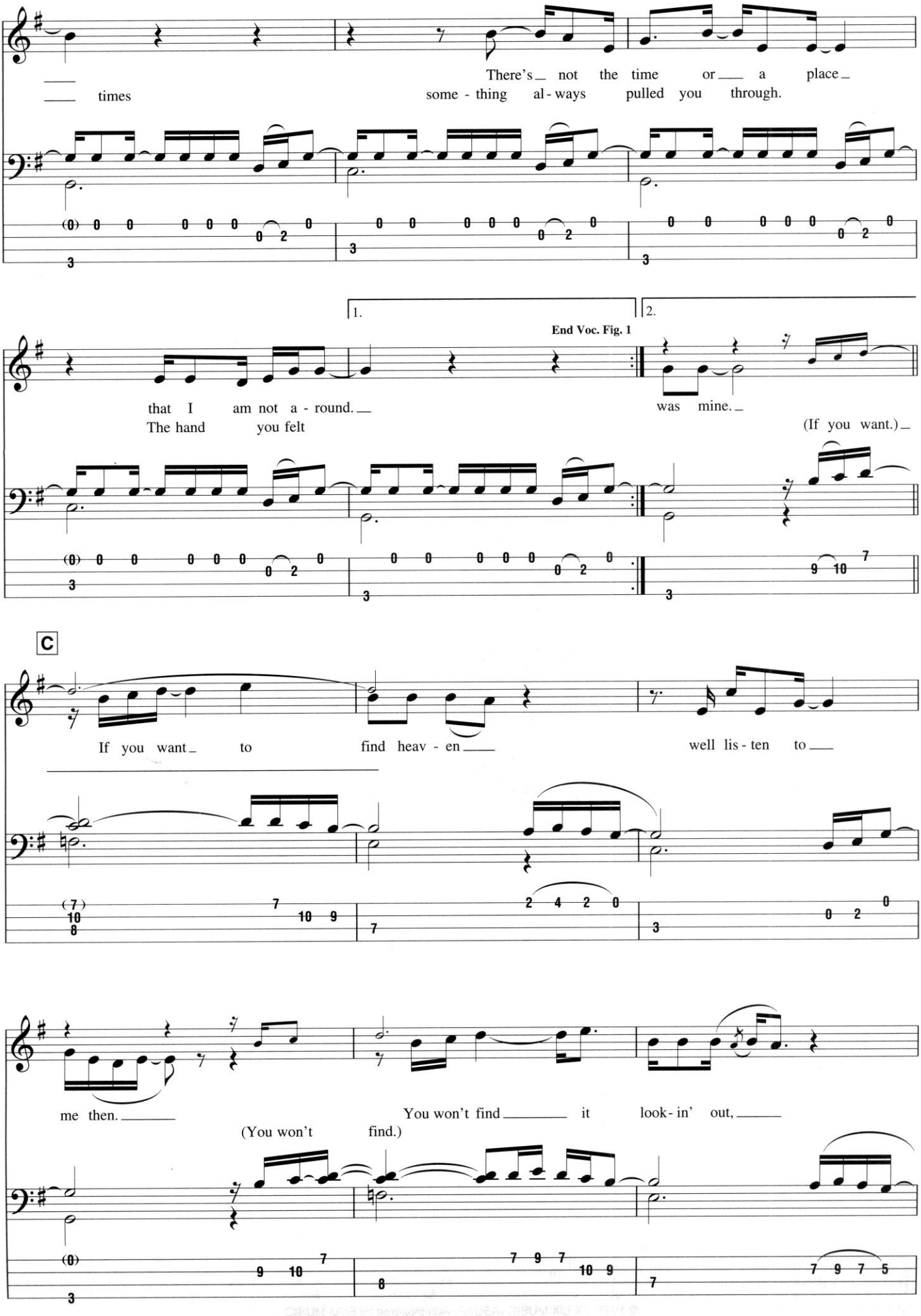
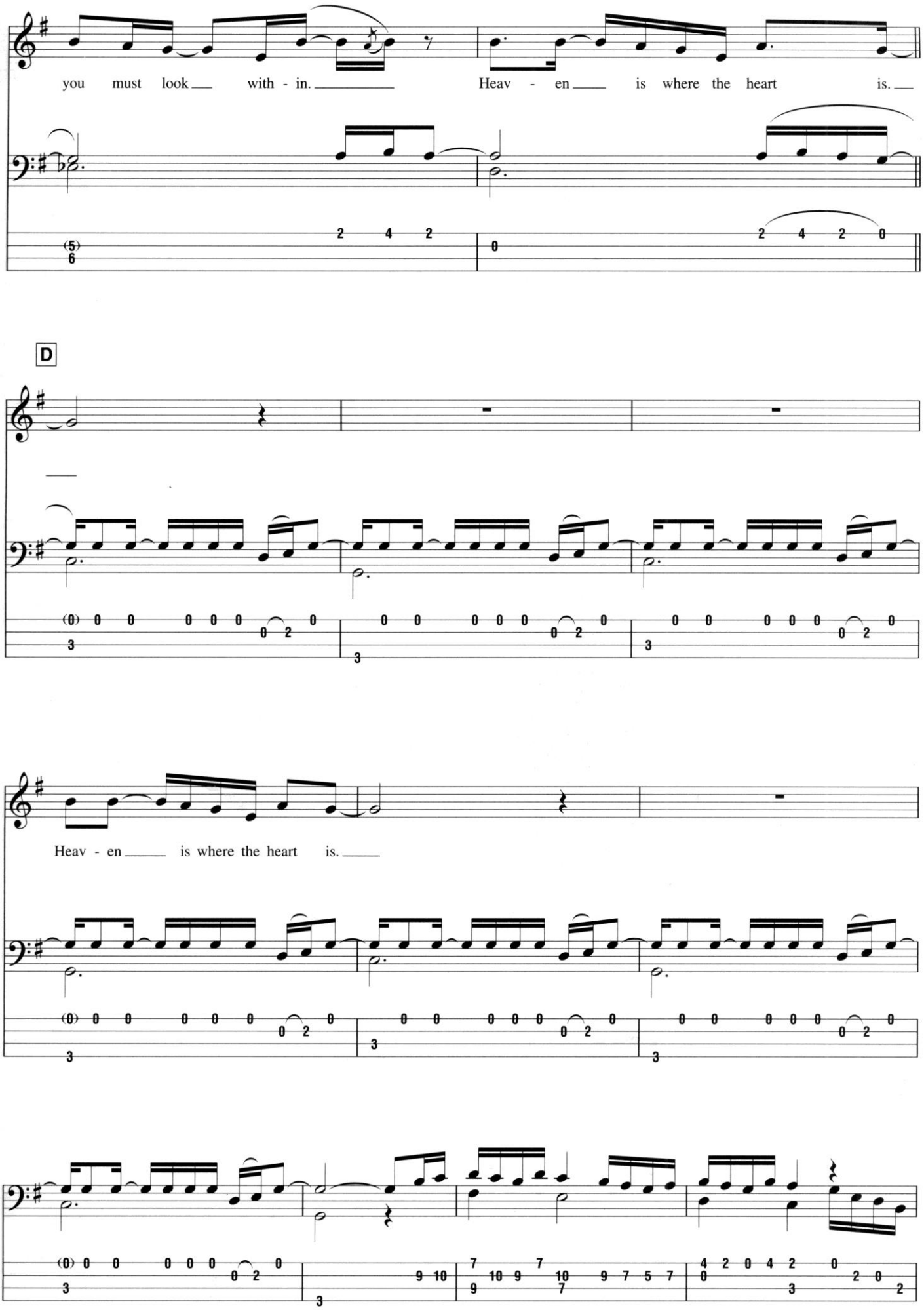
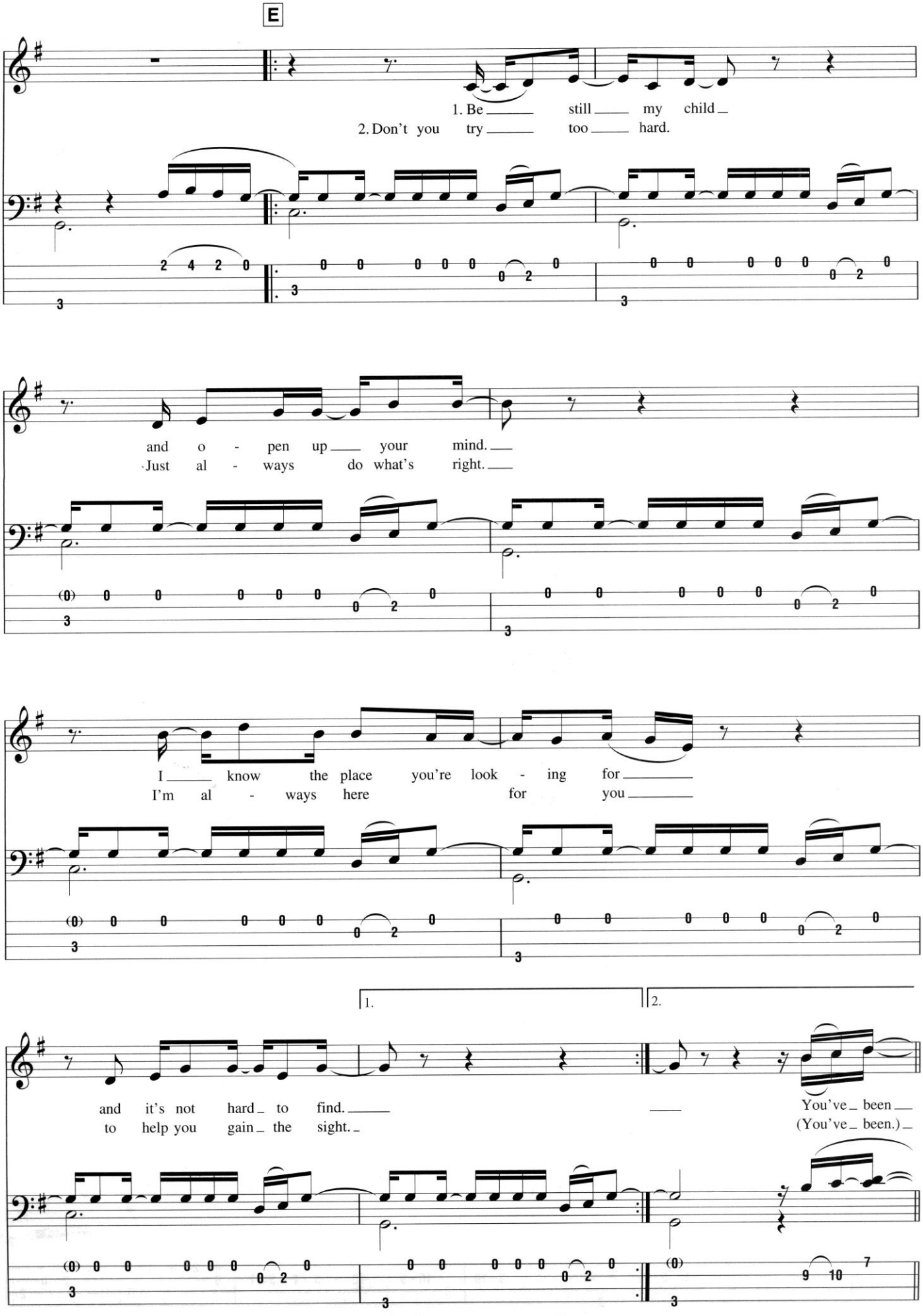
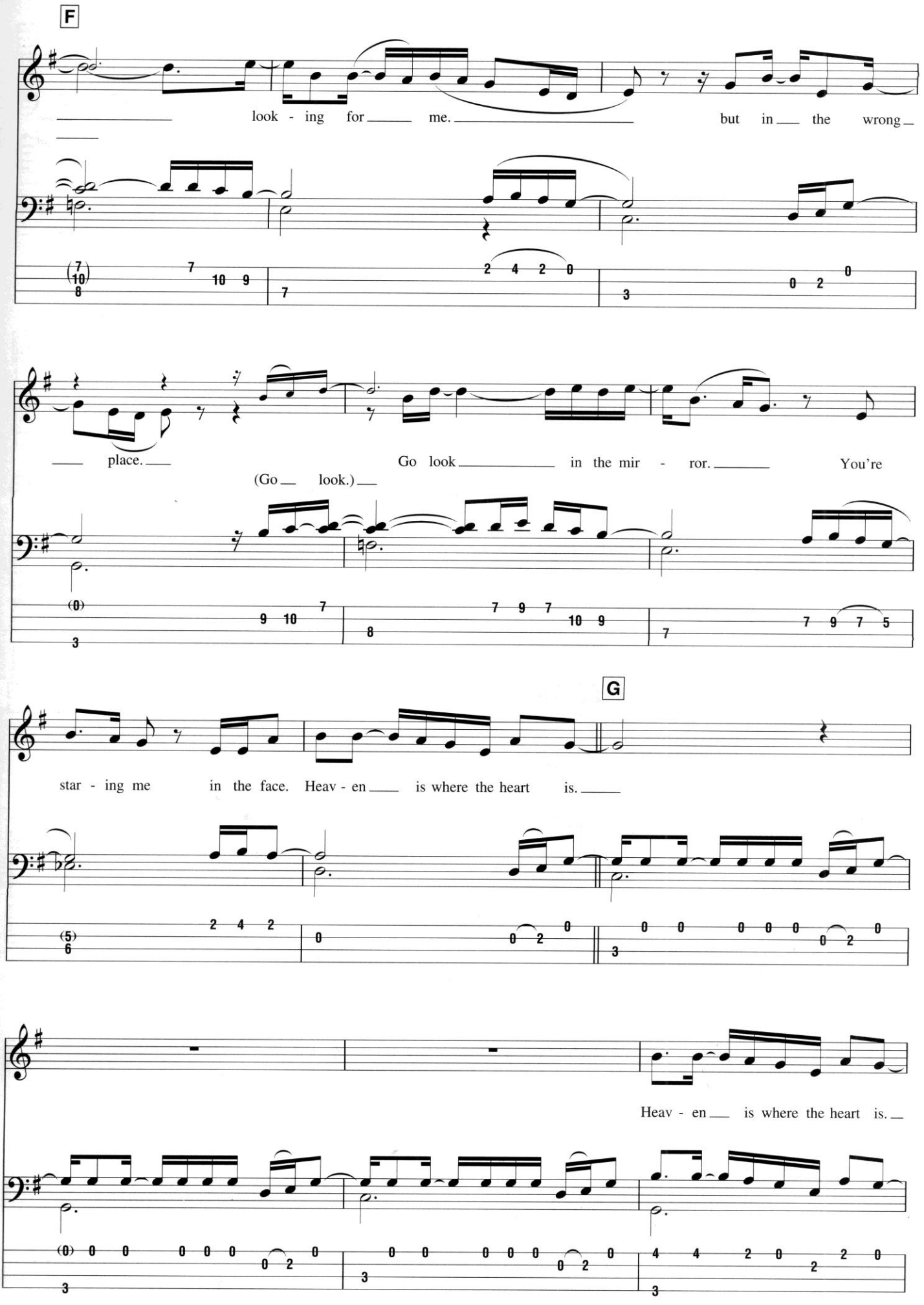
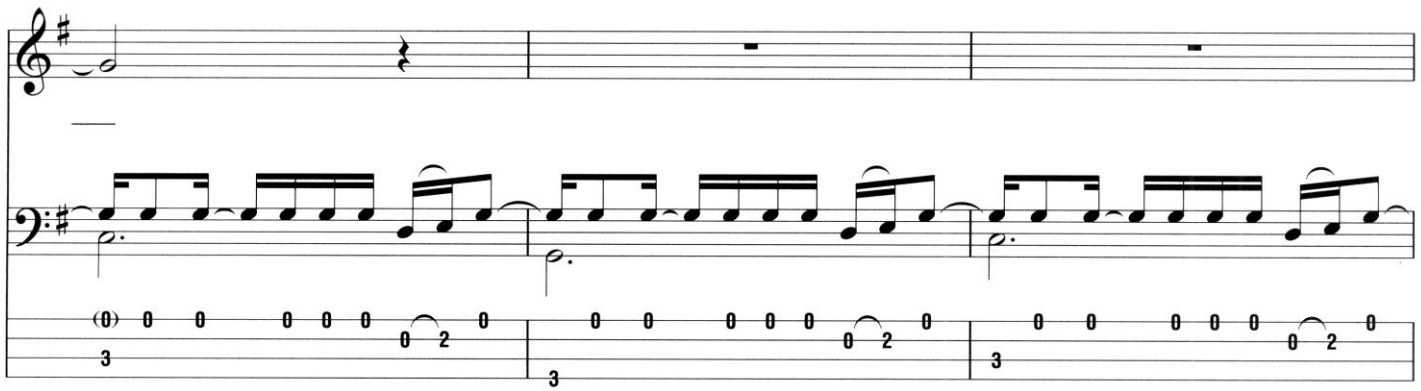

times
There's not the time or a place
some - thing al - ways pulled you through.
1.
2.
End Voc. Fig. 1
that I am not a - round.
The hand you felt
was mine.
(If you want.)
C
If you want to find heav - en
well lis - ten to
me then.
You won't find it look - in' out,
(You won't find.)


you must look with - in.
Heav - en is where the heart is.
D
Heav - en is where the heart is.


E
1. Be still my child
2. Don't you try too hard.
and o - pen up your mind.
Just al - ways do what's right.
I know the place you're look - ing for
I'm al - ways here for you
1.
2.
and it's not hard to find.
to help you gain the sight.
You've been
(You've been.)


F
look - ing for me. but in the wrong
place. Go look in the mir - ror. You're
(Go look.)
G
star - ing me in the face. Heav - en is where the heart is.
Heav - en is where the heart is.



H

I want you to know that I'm

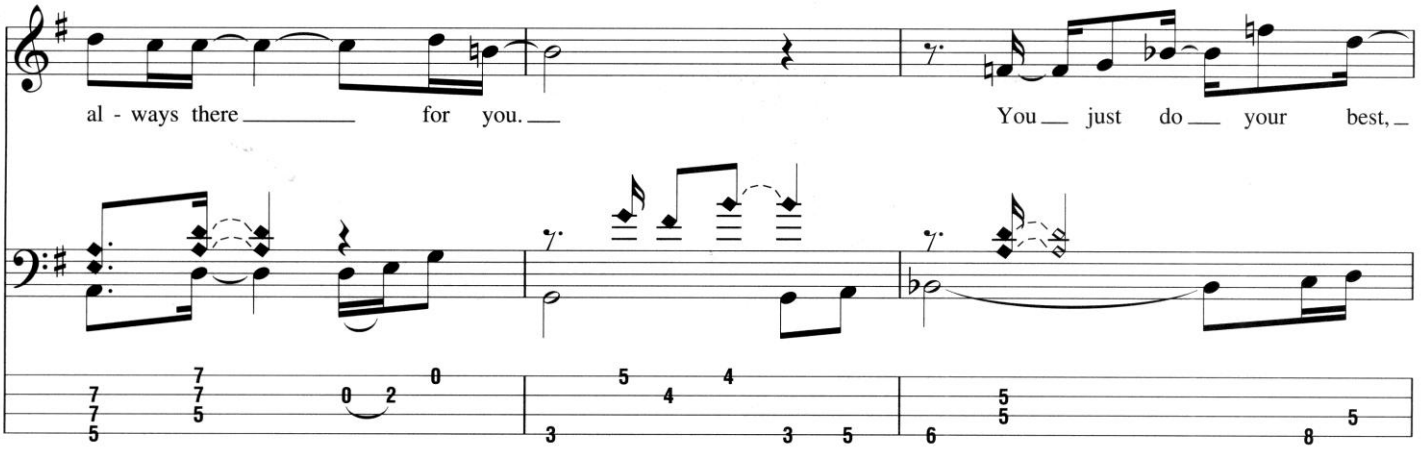
8va

**sim.

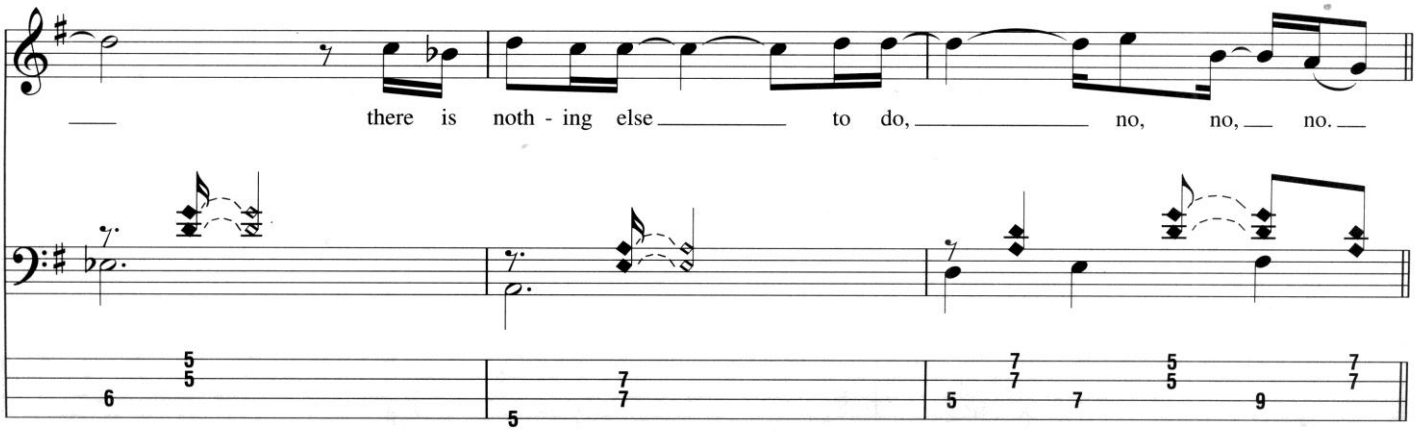
*Harm.

*Let harmonics ring throughout.

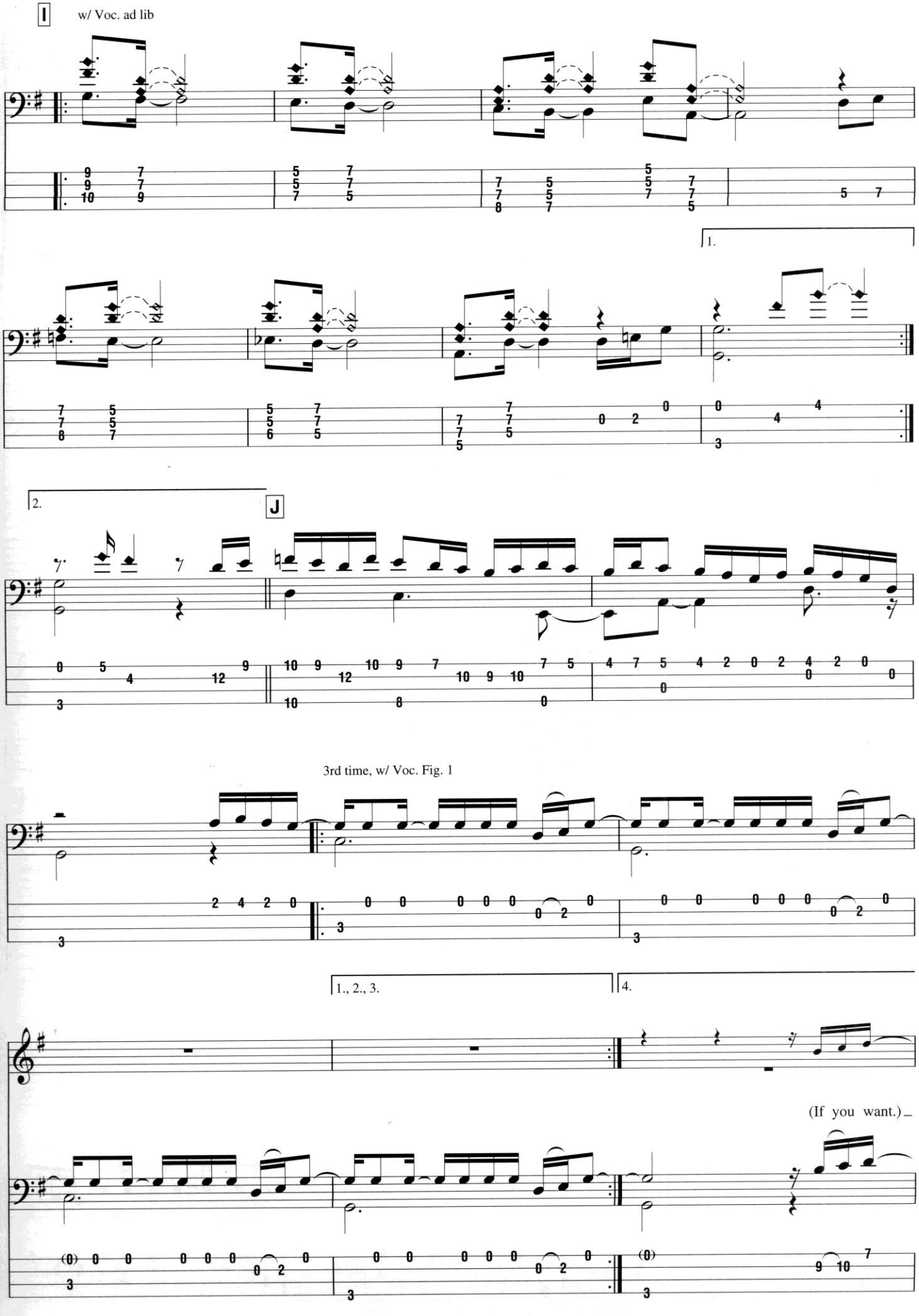
**All diamond-shaped notes are harmonics, sounding an octave higher than indicated. (throughout).

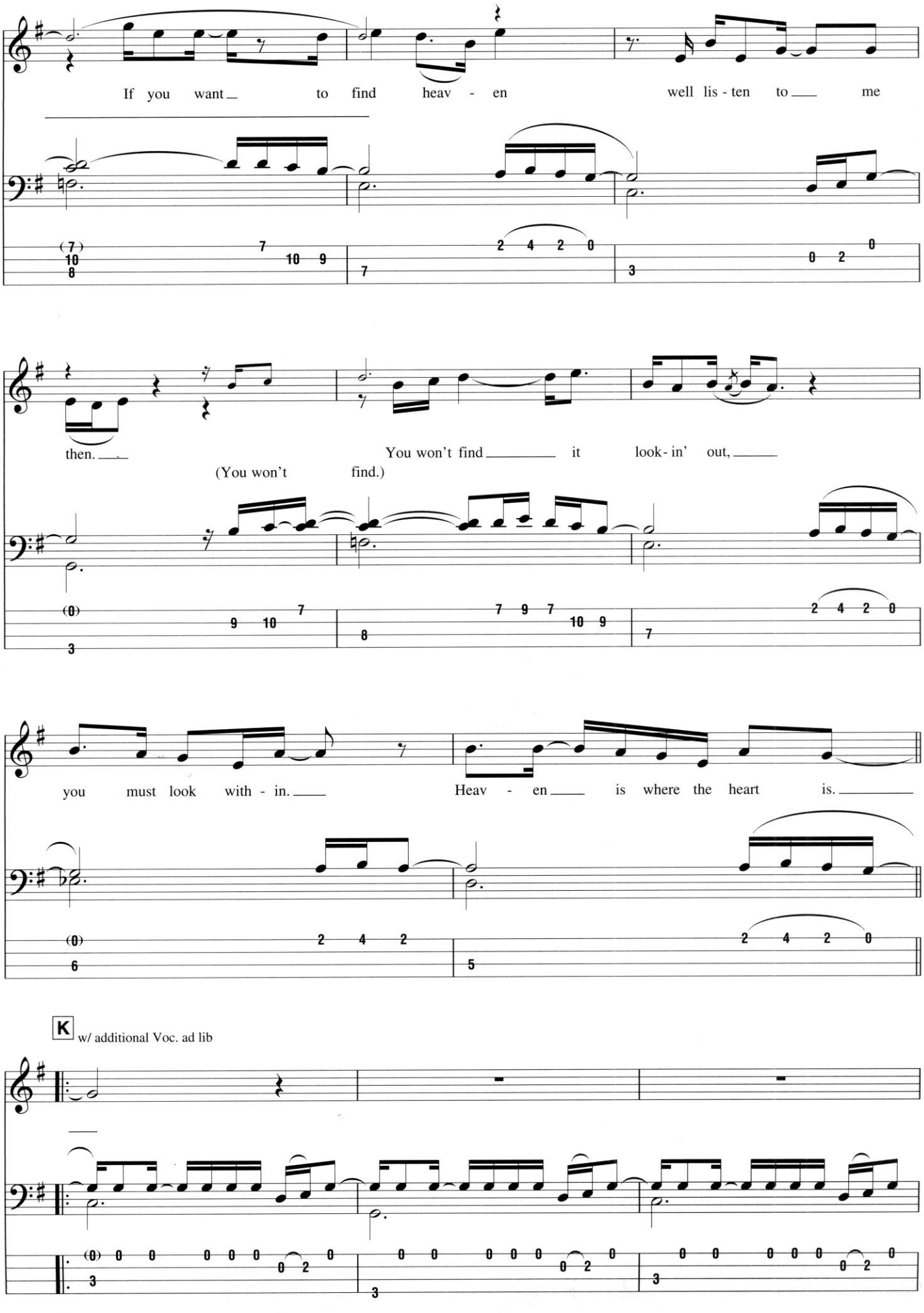


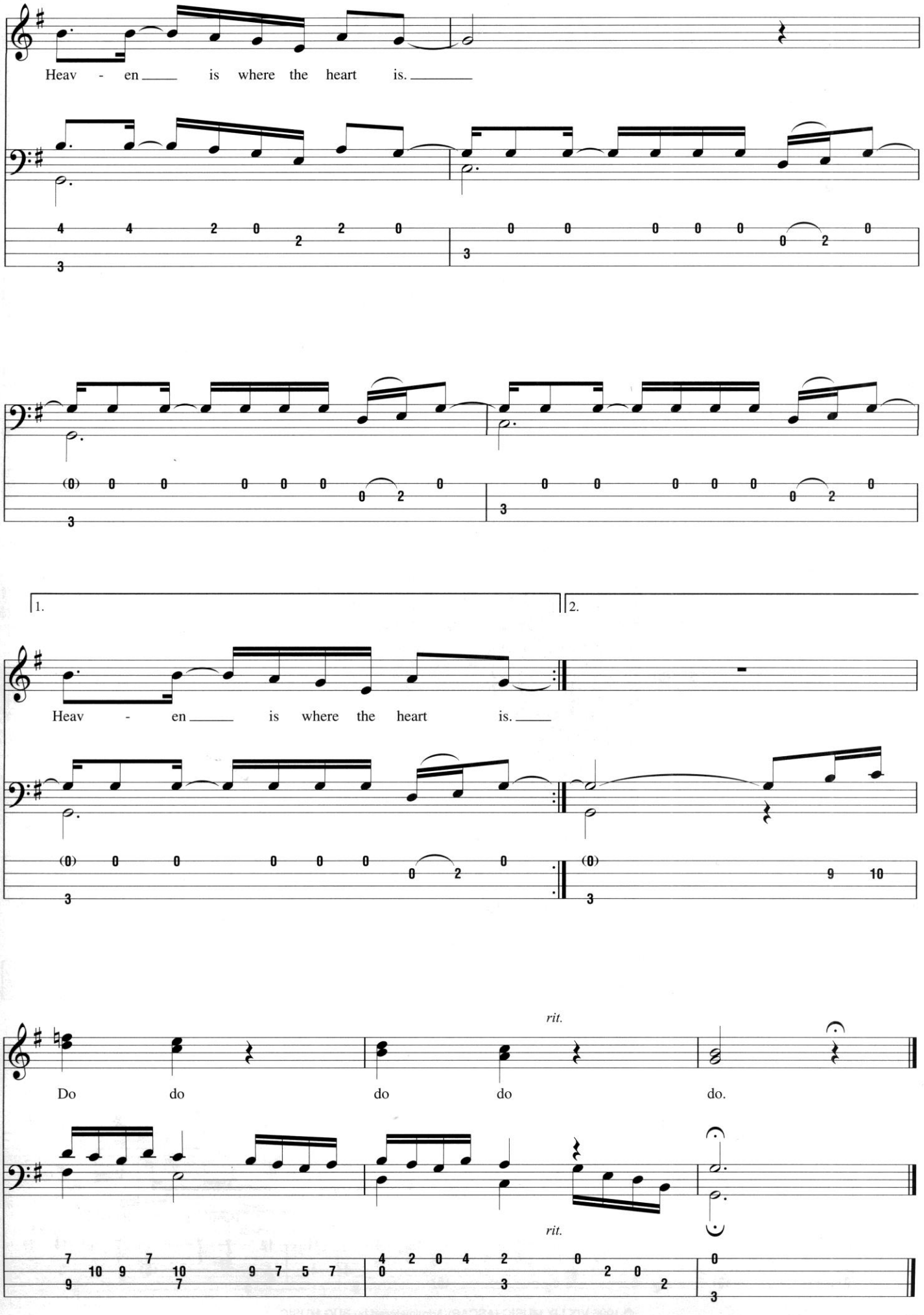
al - ways there for you. You just do your best,



there is noth - ing else to do, no, no, no.


I
w/ Voc. ad lib
1.
2.
J
3rd time, w/ Voc. Fig. 1
1., 2., 3.
4.
(If you want.)

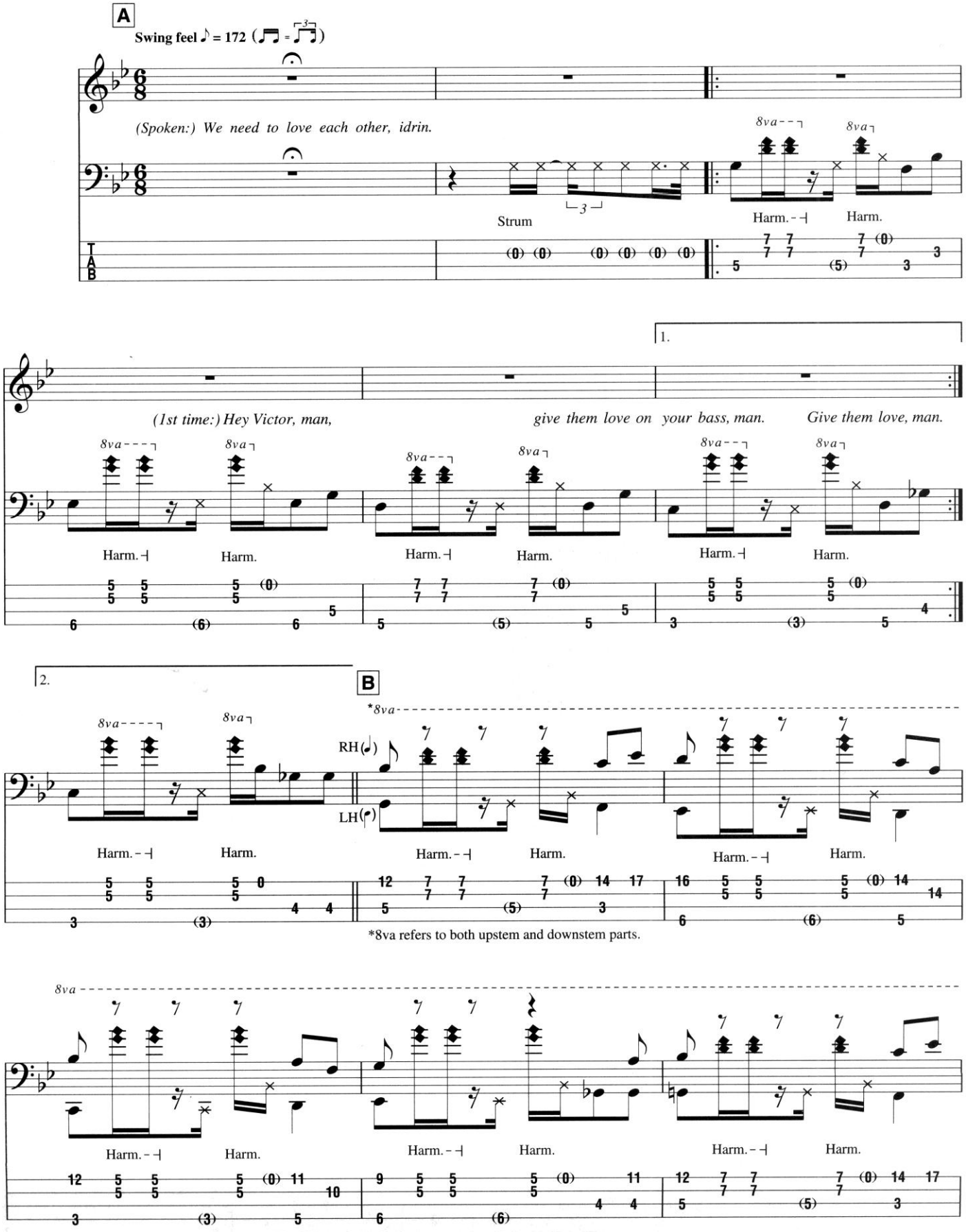

If you want to find heav - en well lis - ten to me
then.
You won't find it look - in' out,
(You won't find.)
you must look with - in.
Heav - en is where the heart is.
K
w/ additional Voc. ad lib


Heav - en is where the heart is.
Heav - en is where the heart is.
1.
2.
Heav - en is where the heart is.
rit.
Do do do do do.
rit.

MORE LOVE

Tenor Bass tuned:
A-D-G-B♭

Written by Victor Wooten



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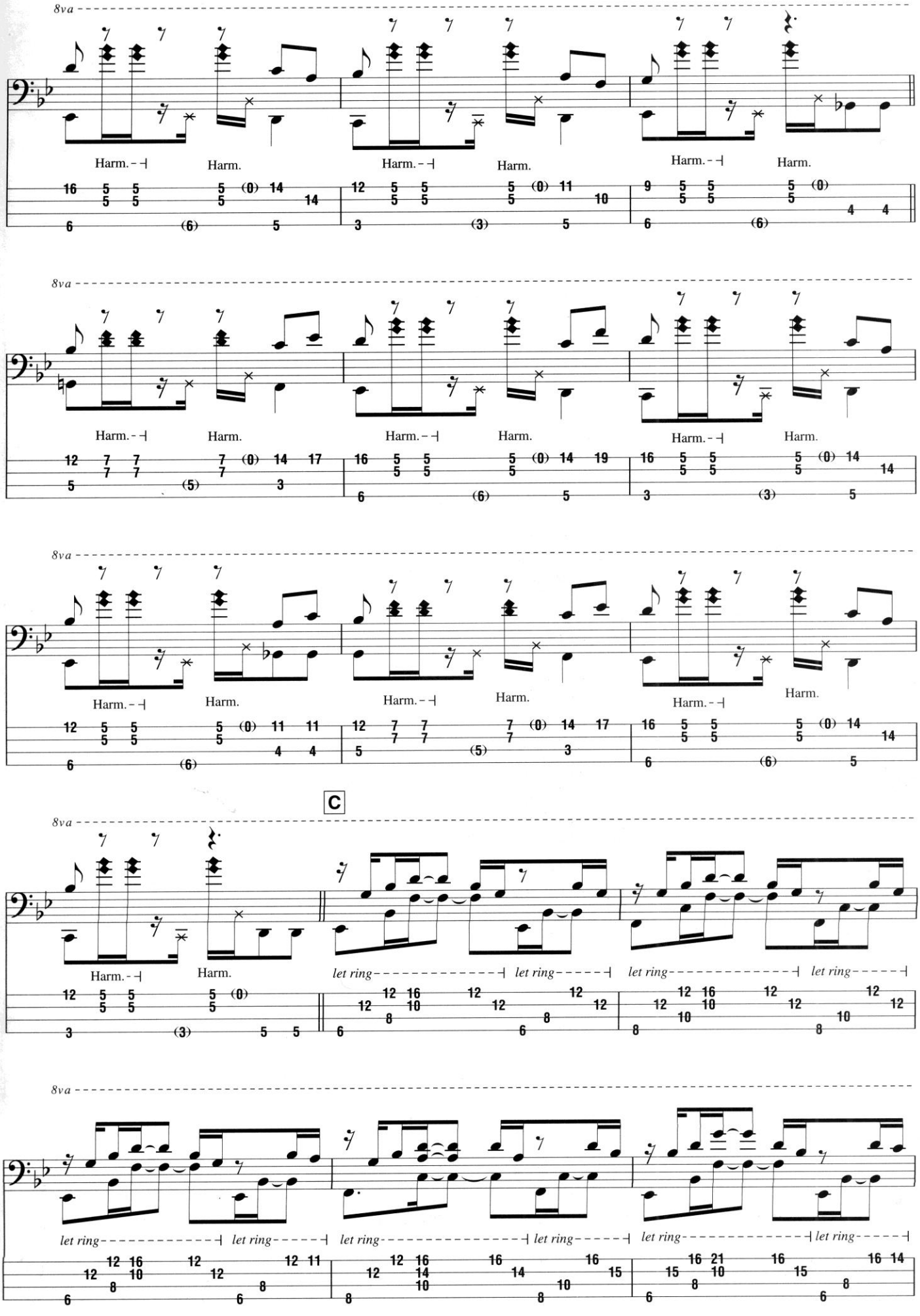
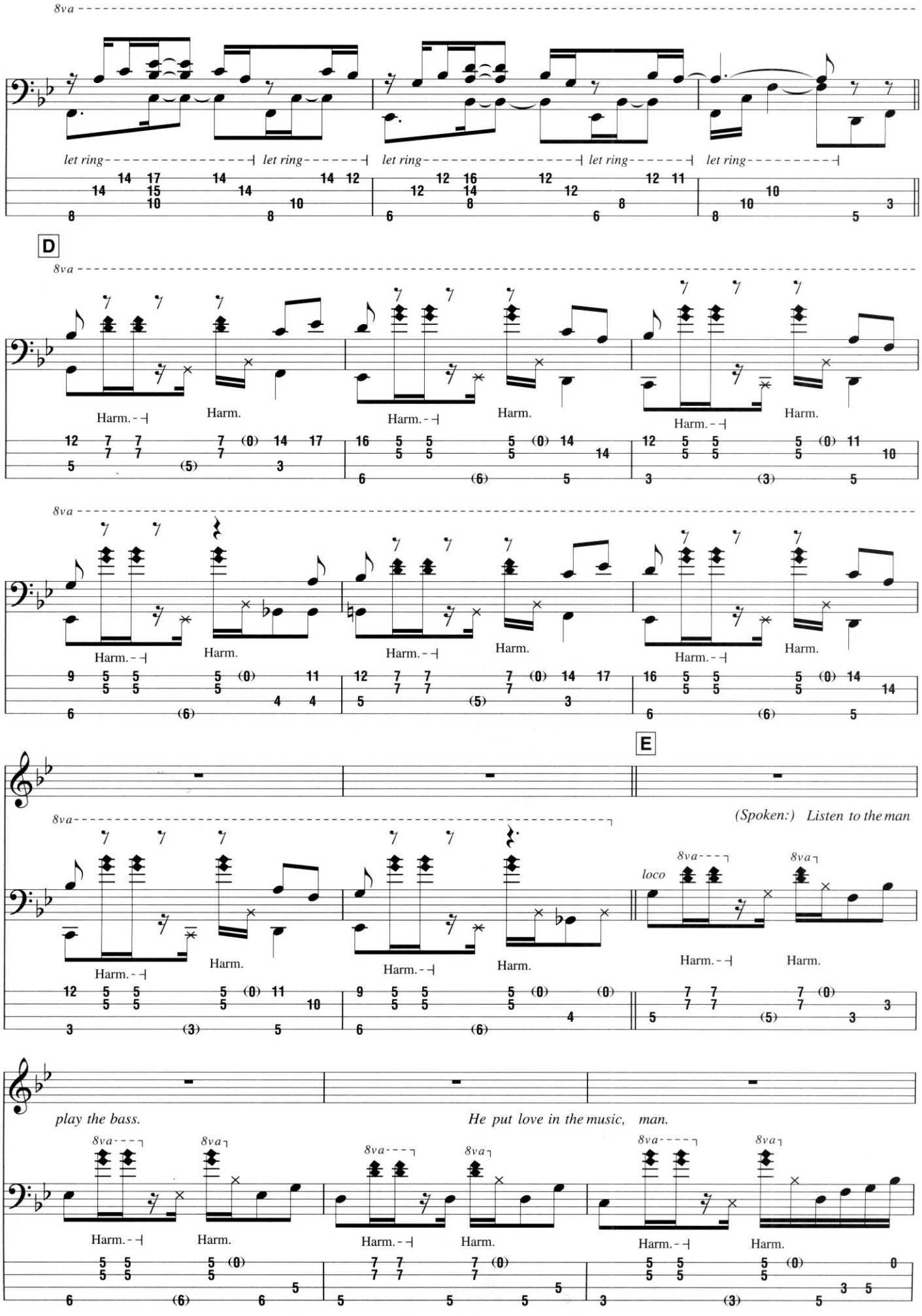
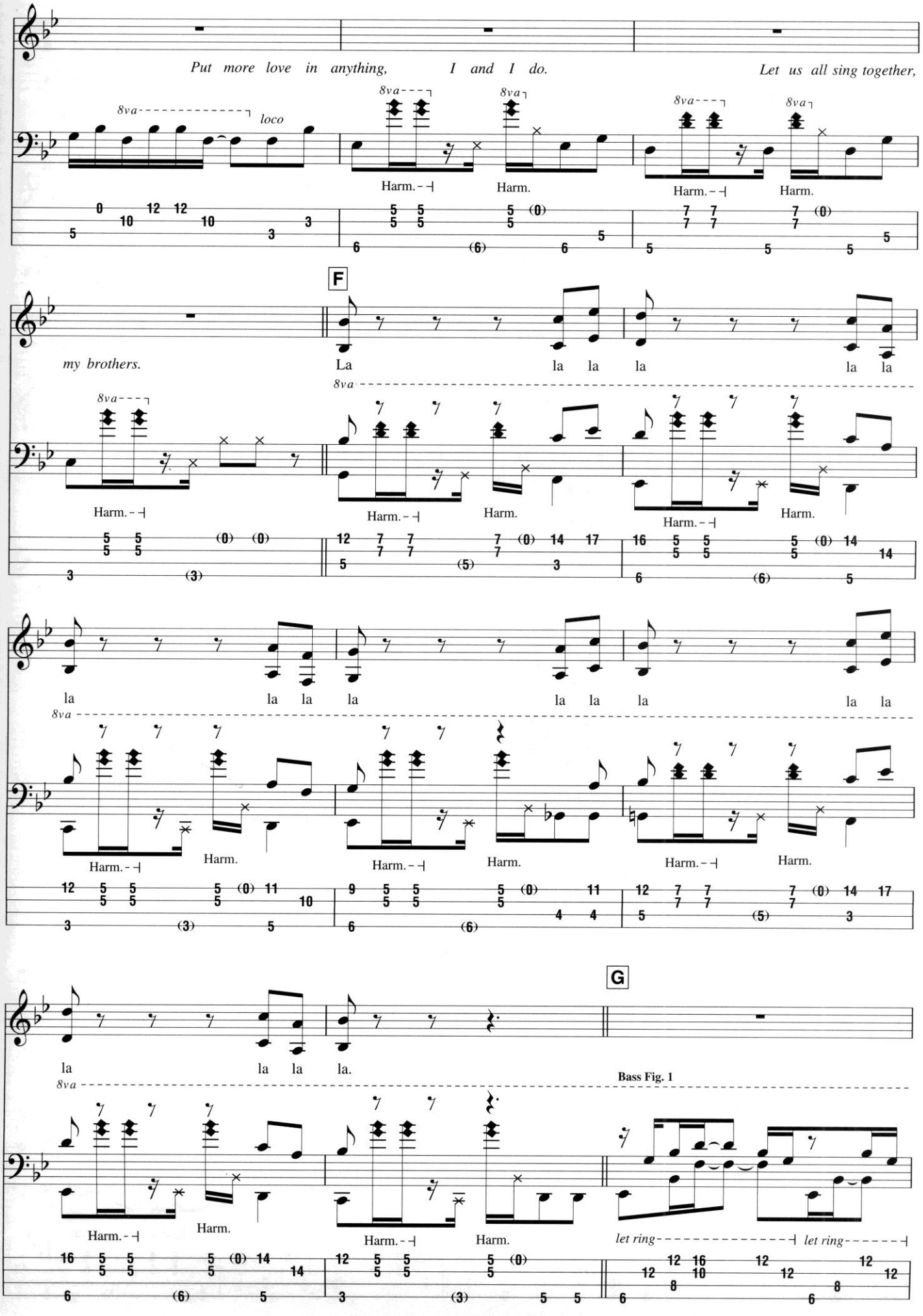
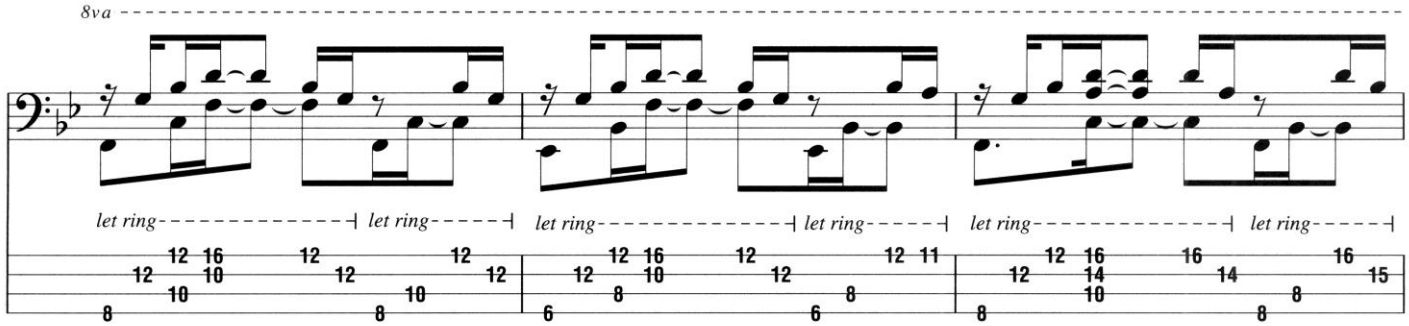
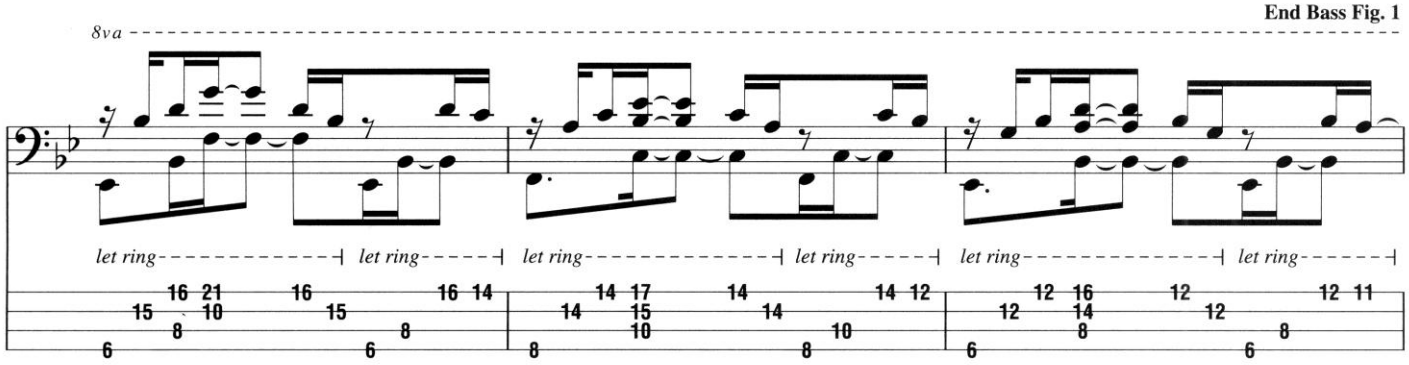

8va
Harm.
Harm.
Harm.
Harm.
Harm.
Harm.
8va
Harm.
Harm.
Harm.
Harm.
Harm.
Harm.
8va
Harm.
Harm.
Harm.
Harm.
Harm.
Harm.
C
8va
Harm.
Harm.
let ring
let ring
let ring
let ring
8va
let ring
let ring
let ring
let ring
let ring
let ring


8va
let ring
let ring
let ring
let ring
let ring
D
8va
Harm.
Harm.
Harm.
Harm.
Harm.
8va
Harm.
Harm.
Harm.
Harm.
Harm.
E
8va
(Spoken:) Listen to the man
loco
8va
8va
Harm.
Harm.
Harm.
Harm.
play the bass.
He put love in the music, man.
8va
8va
8va
8va
8va
8va
Harm.
Harm.
Harm.
Harm.
Harm.
Harm.

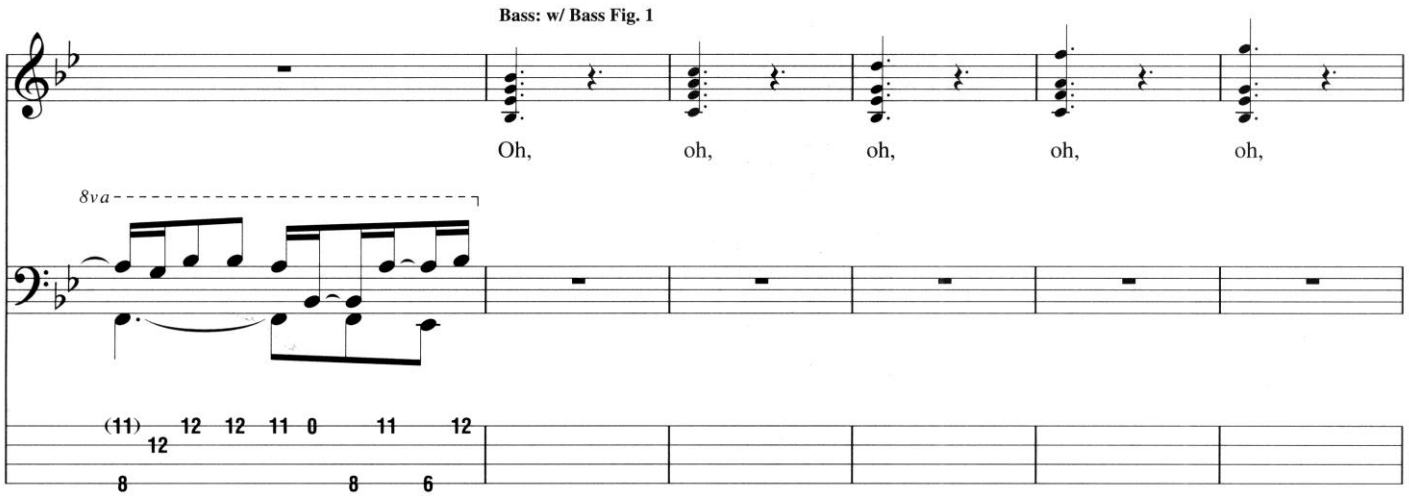

Put more love in anything, I and I do.
Let us all sing together,
8va
loco
Harm.
F
my brothers.
La la la la la la
la la la la la la
la la la.
Bass Fig. 1
let ring



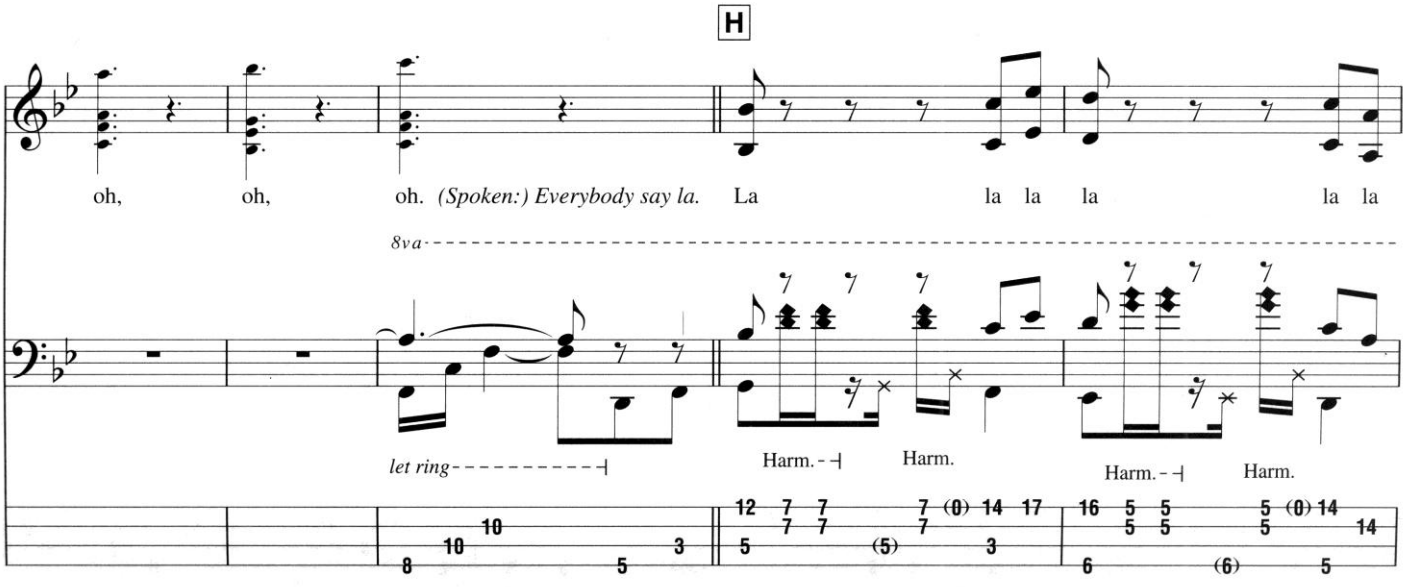
End Bass Fig. 1

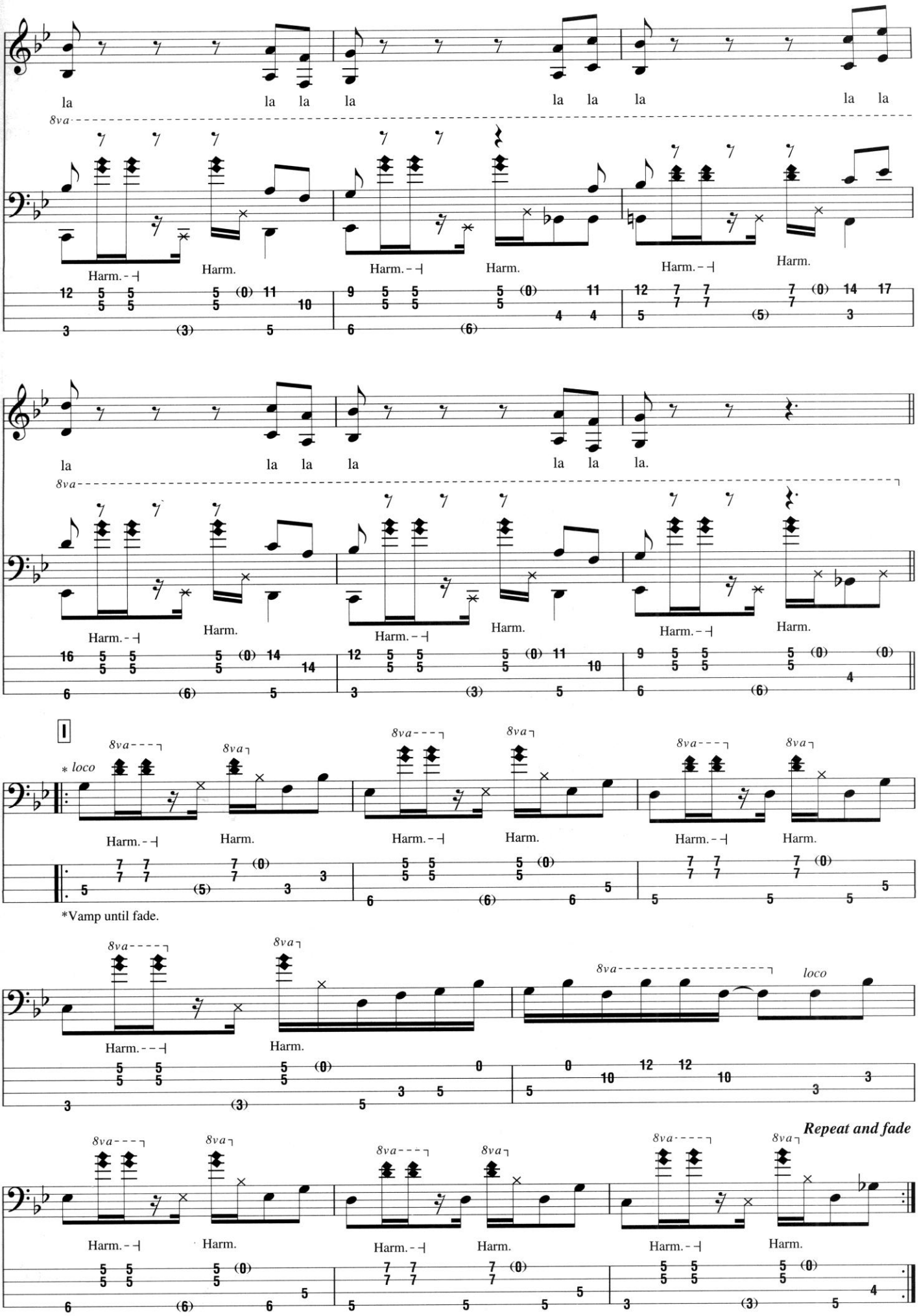


Bass: w/ Bass Fig. 1



H

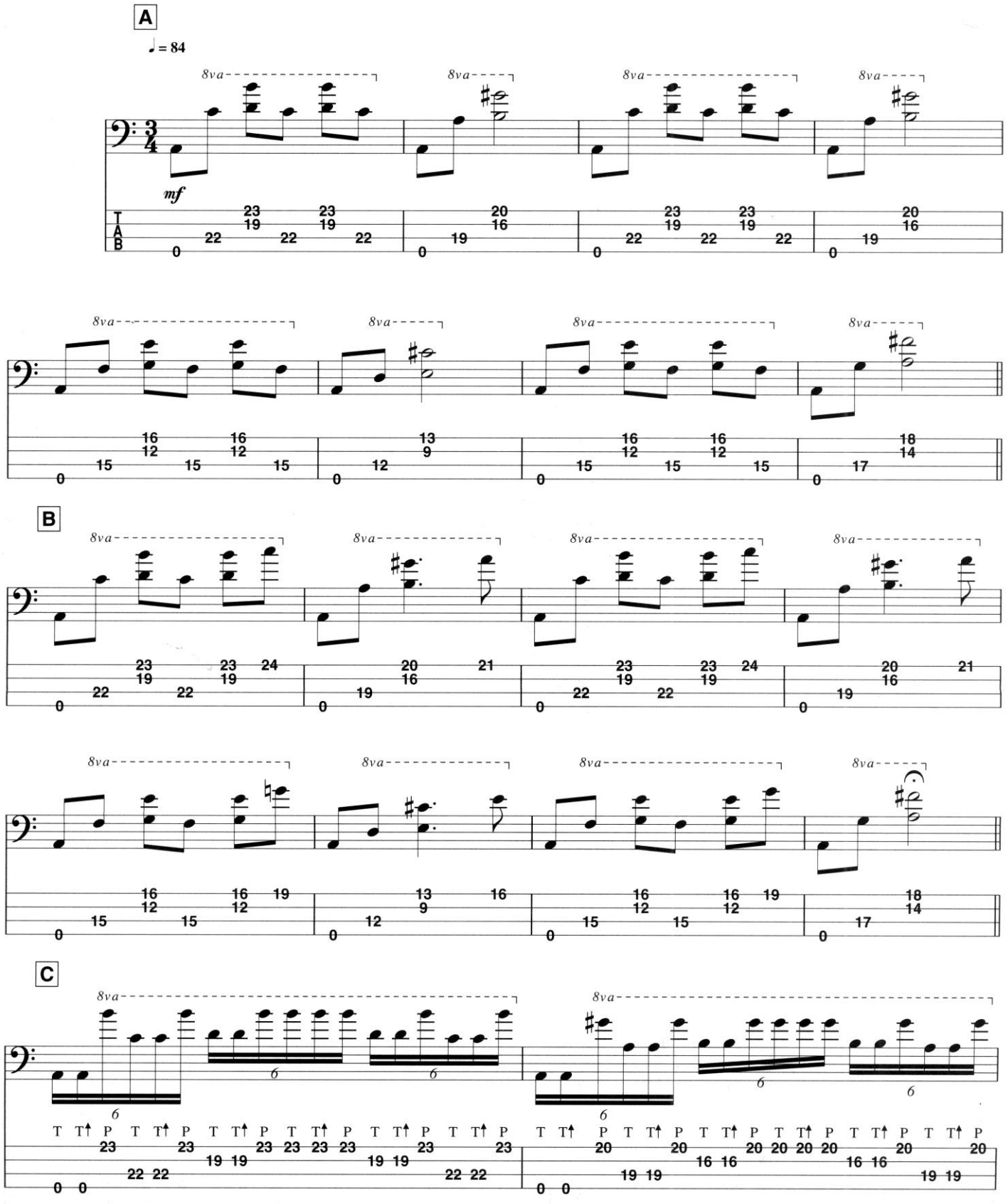



la la la la la la la la
8va
Harm.
la la la la la la la.
8va
Harm.
I
* loco
8va
Harm.
*Vamp until fade.
8va
loco
Repeat and fade

NORWEGIAN WOOD
(THIS BIRD HAS FLOWN)

Words and Music by
John Lennon and Paul McCartney

Tenor Bass:
(low to high) A-D-G-C



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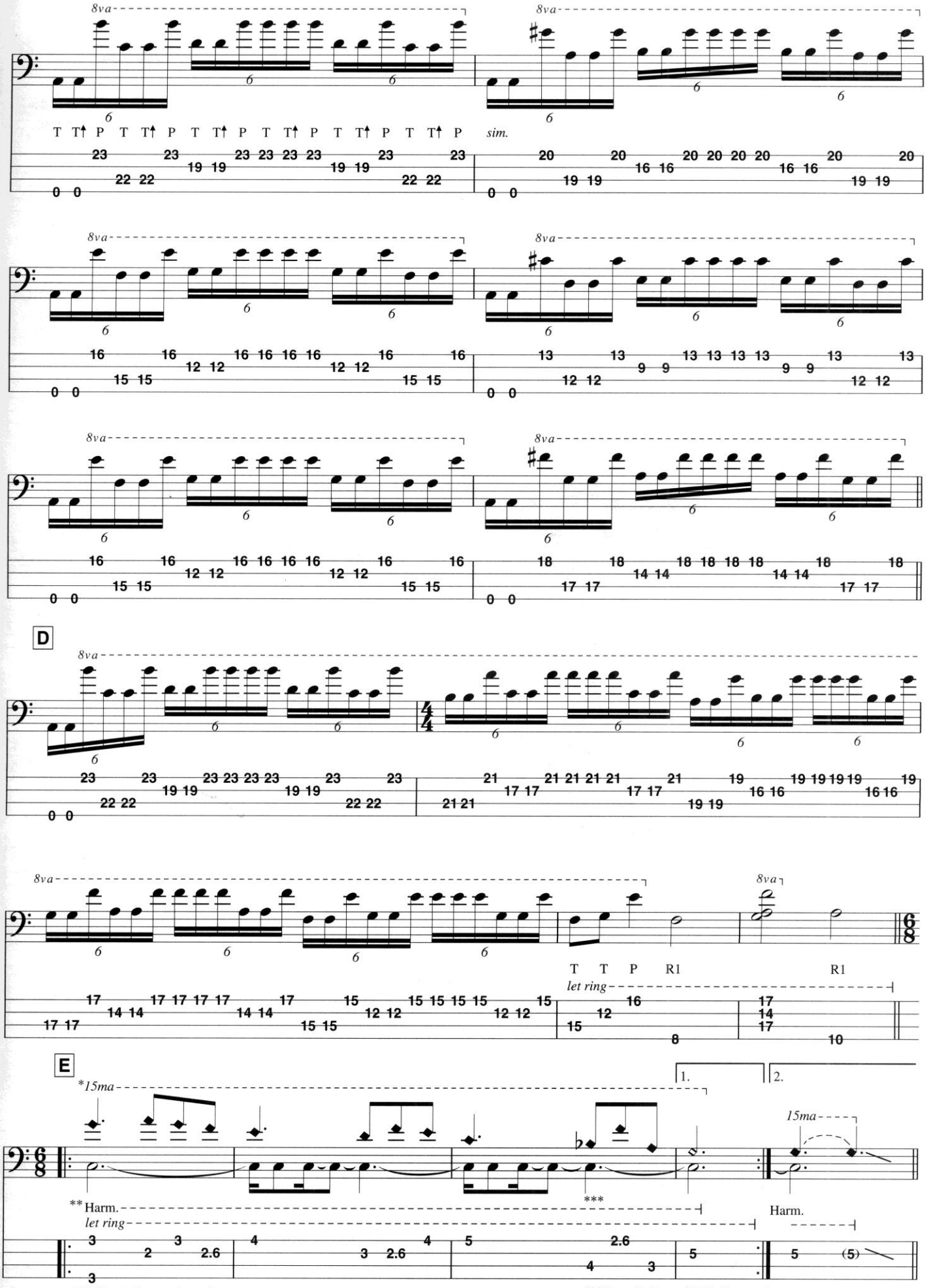
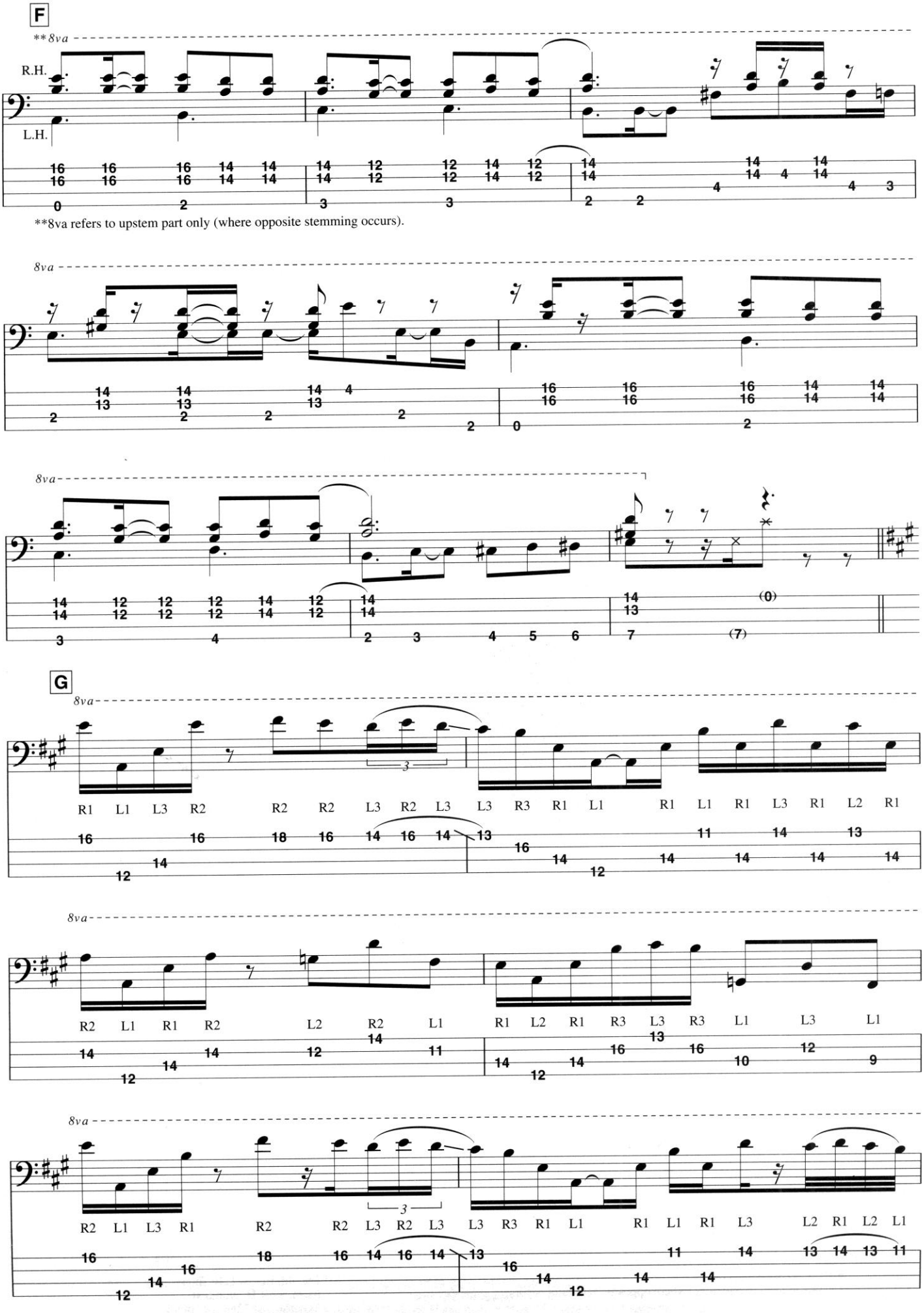
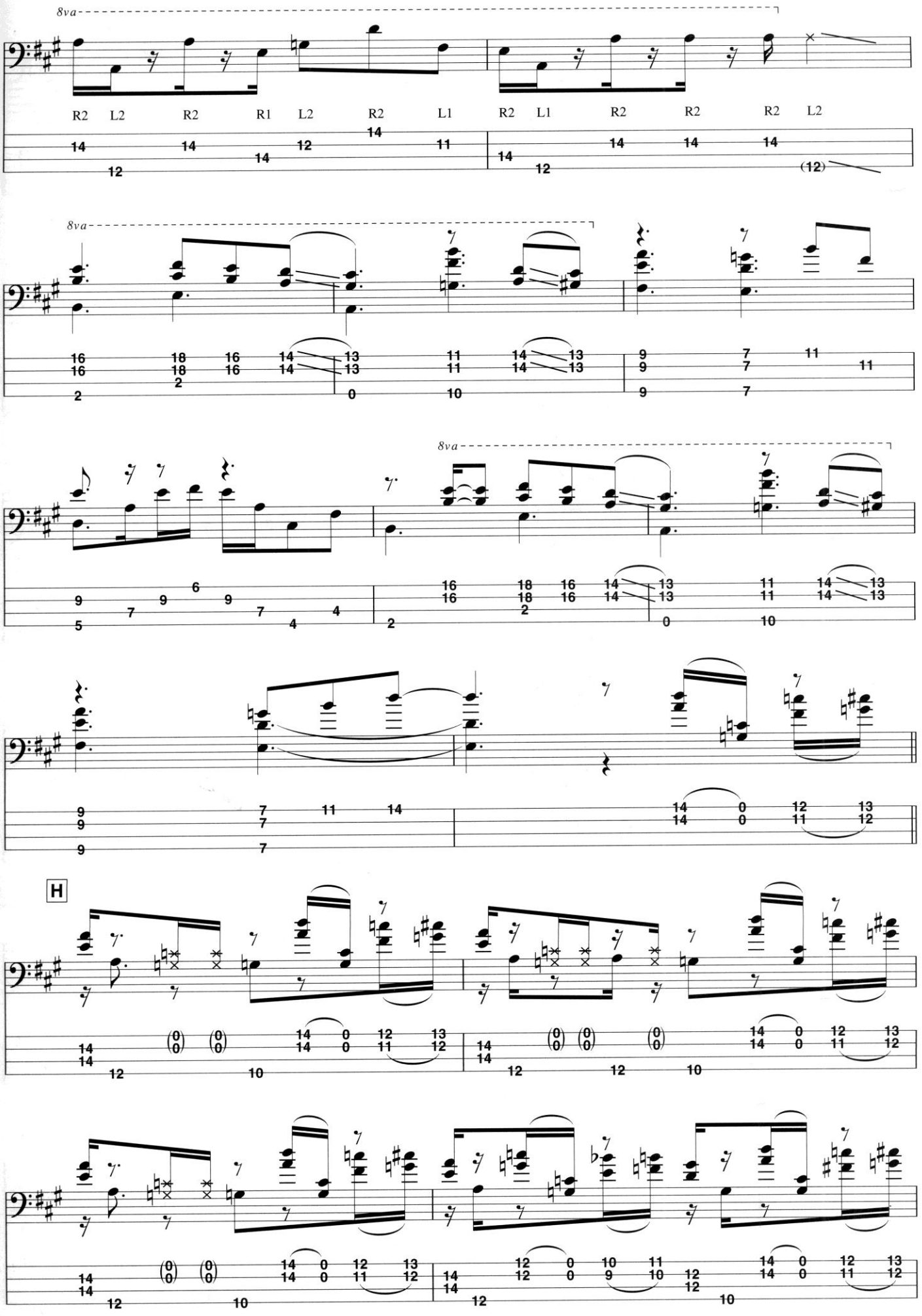


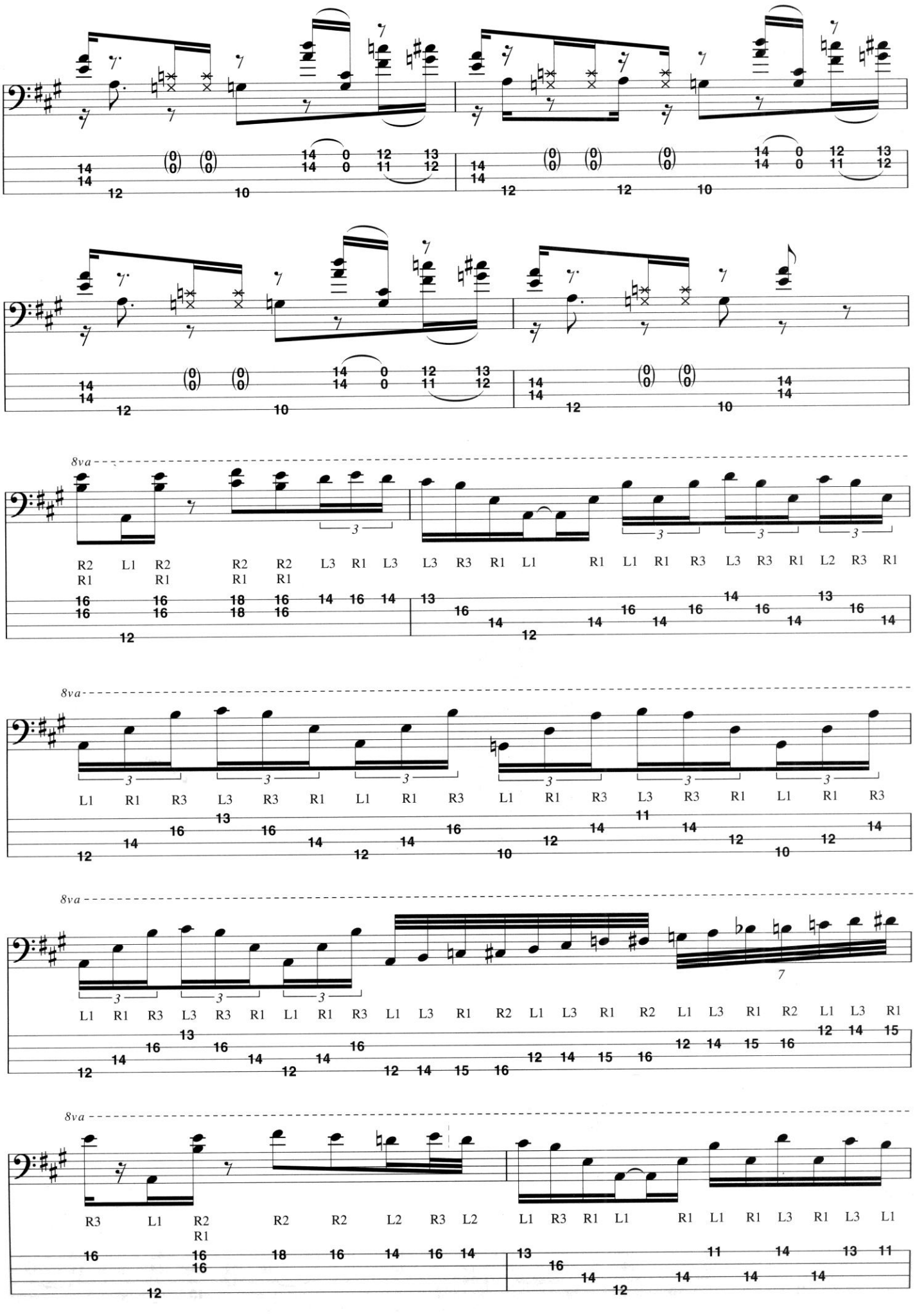
*Refers to harmonics only.
**Refers to upstem part only (where opposite stemming occurs).

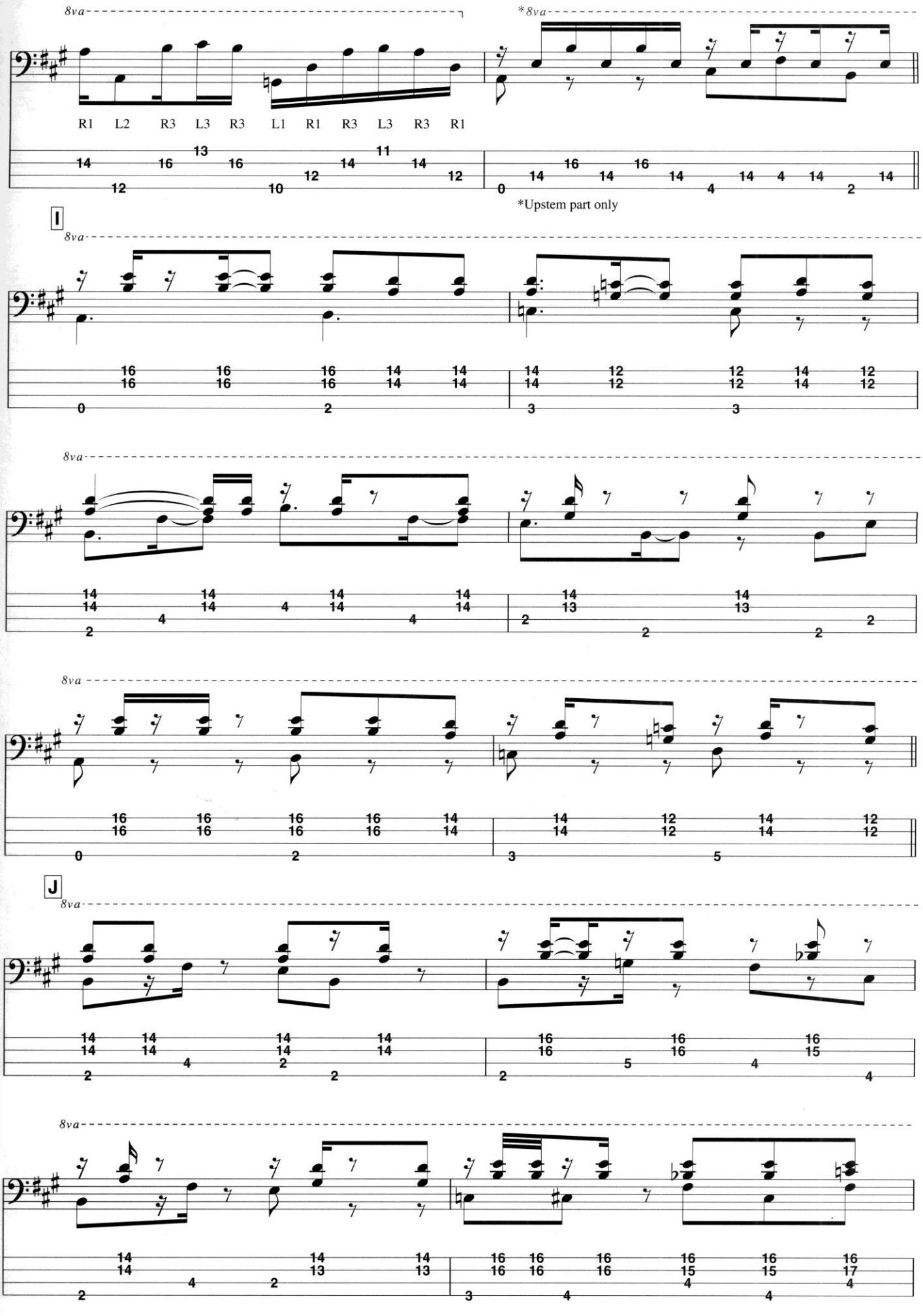
***Fret 4th fret w/ L.H. finger; play harm. w/ R.H. thumb at hypothetical 32nd fret; pluck w/ R.H. finger.

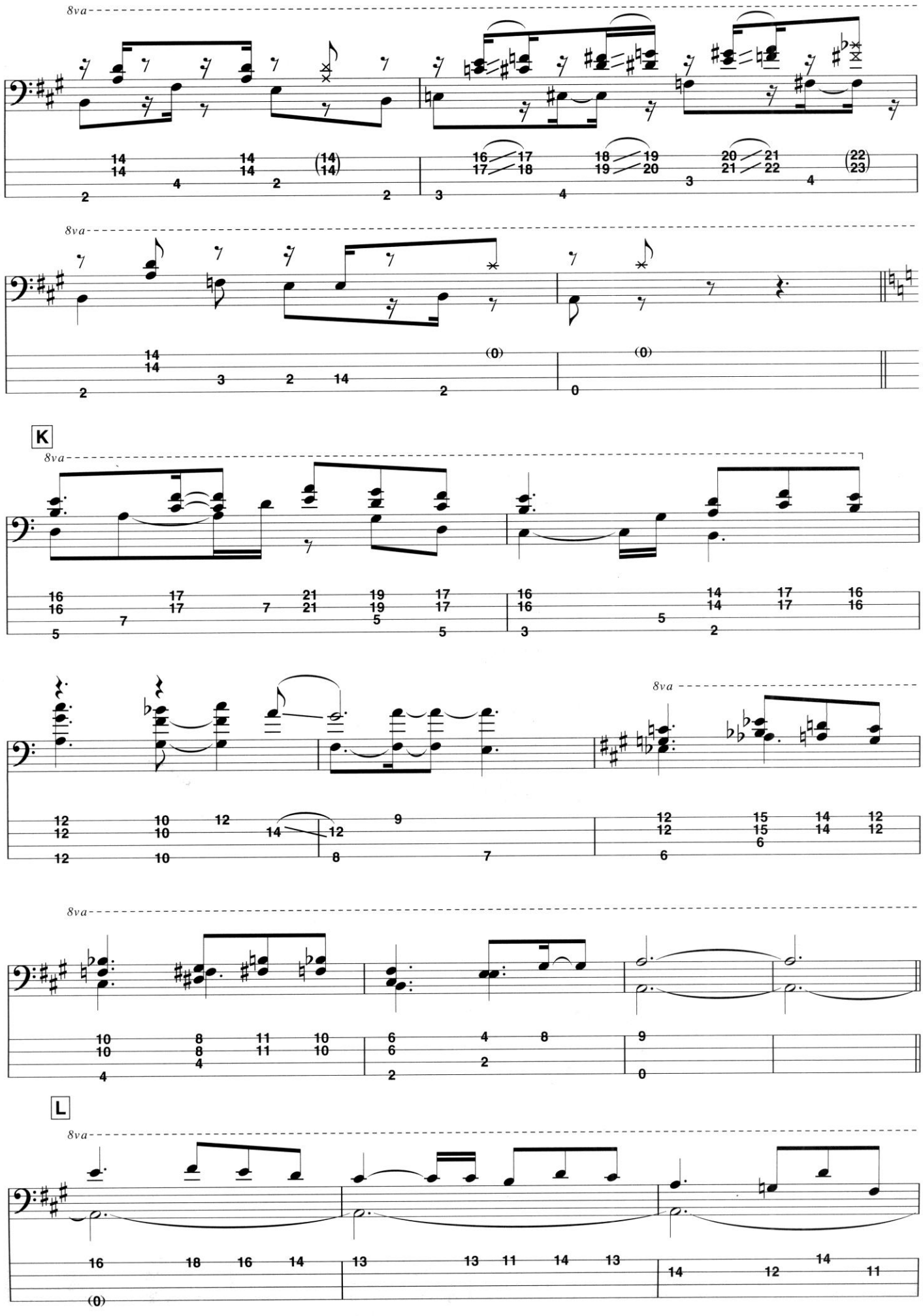


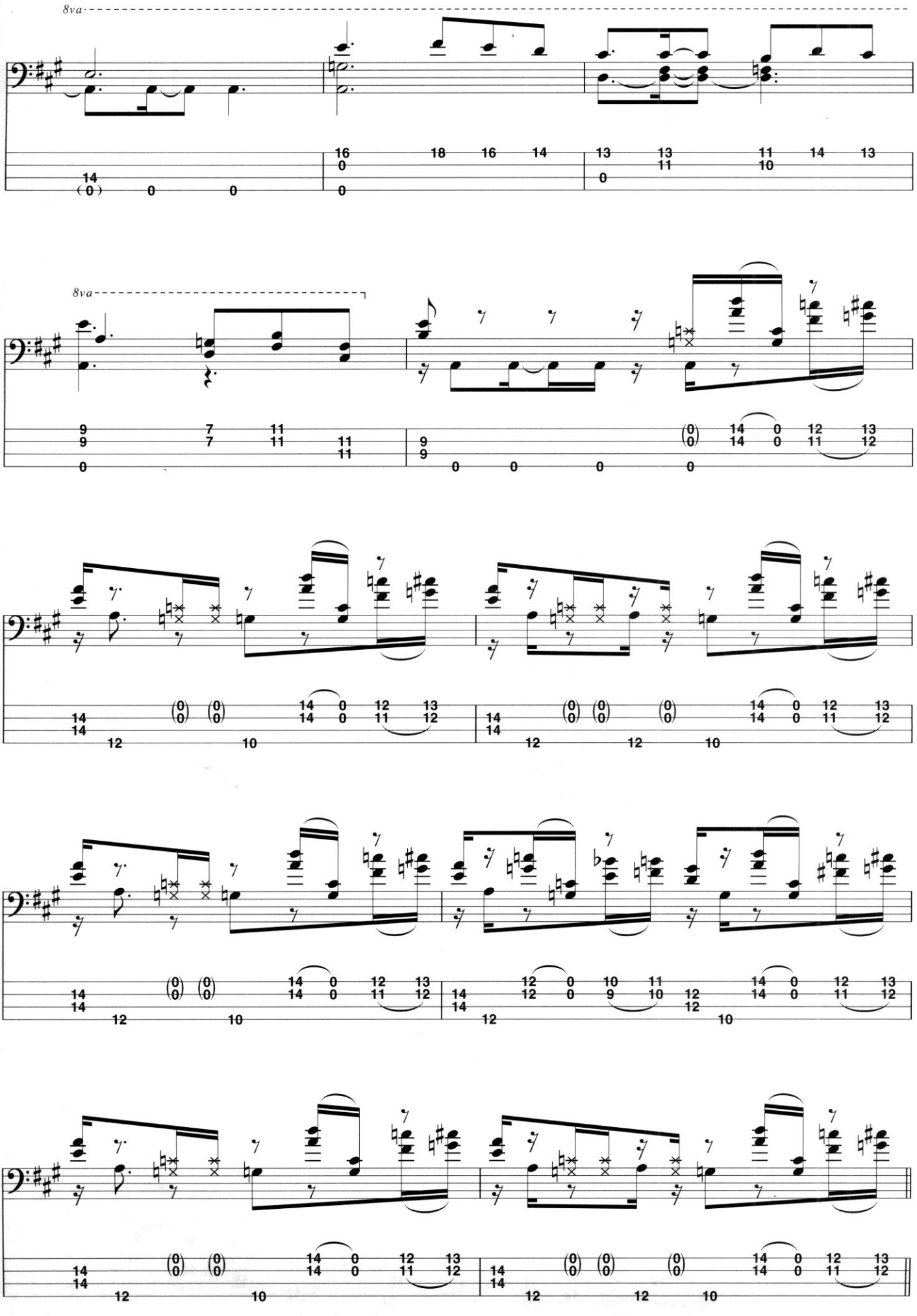
**8va refers to upstem part only (where opposite stemming occurs).

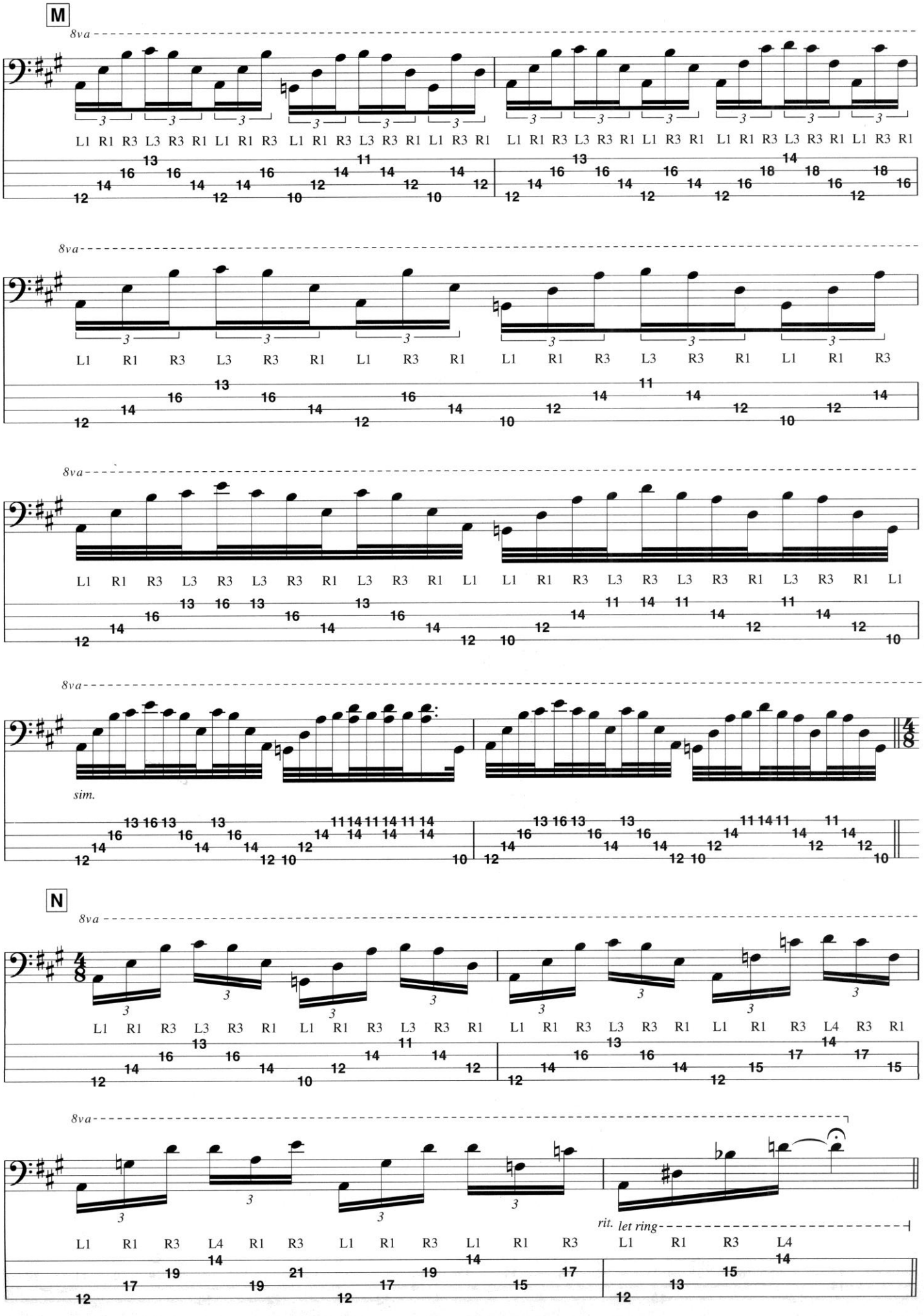

8va
R2 L2 R2 R1 L2 R2 L1 R2 L1 R2 R2 R2 L2
8va
8va
H

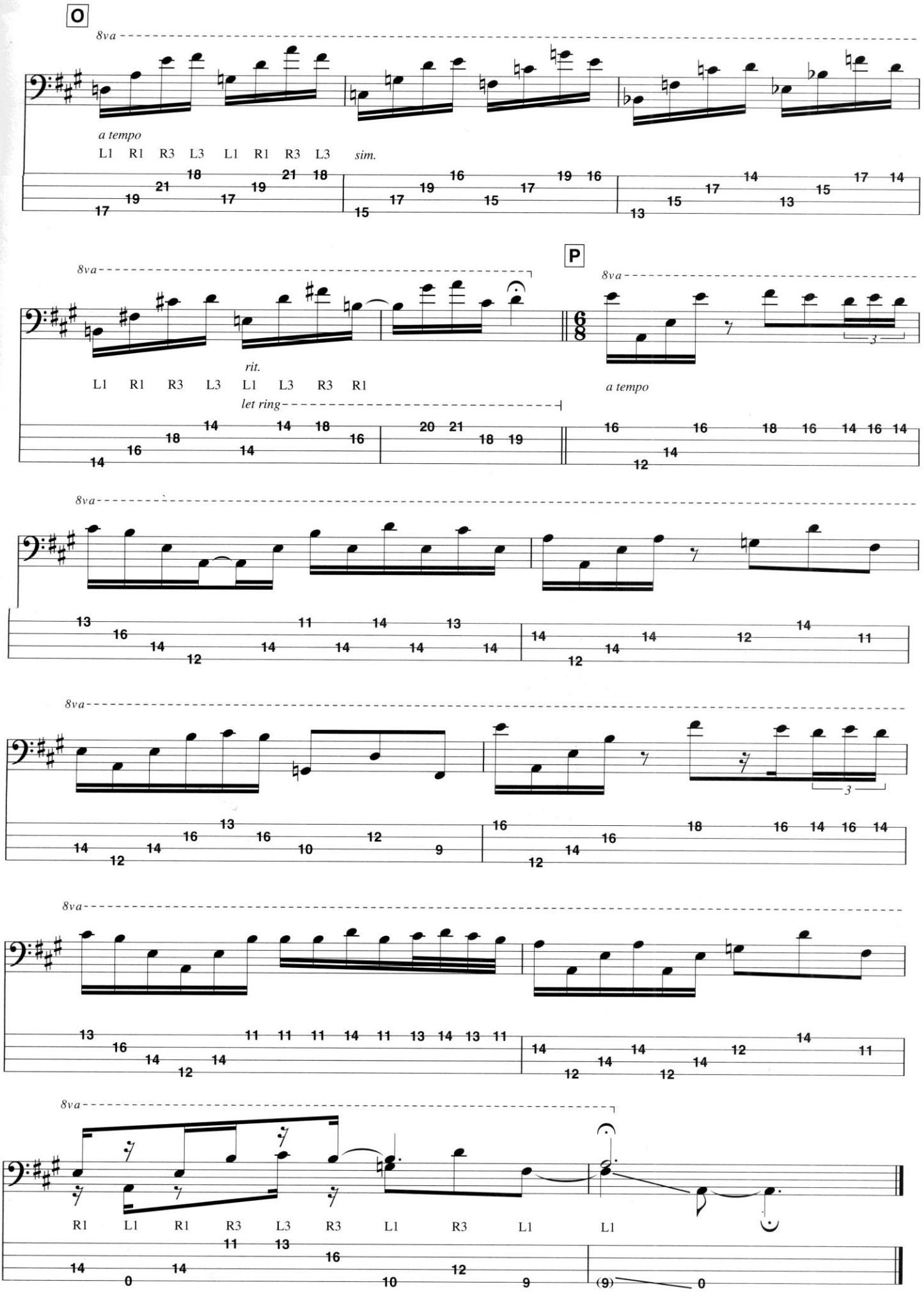

8va
R2 L1 R2 R2 R2 L3 R1 L3 L3 R3 R1 L1 R1 L1 R1 R3 L3 R3 R1 L2 R3 R1
R1 R1 R1 R1
8va
L1 R1 R3 L3 R3 R1 L1 R1 R3 L1 R1 R3 L3 R3 R1 L1 R1 R3
8va
L1 R1 R3 L3 R3 R1 L1 R1 R3 L1 L3 R1 R2 L1 L3 R1 R2 L1 L3 R1 R2 L1 L3 R1
8va
R3 L1 R2 R2 R2 L2 R3 L2 L1 R3 R1 L1 R1 L1 R1 L3 R1 L3 L1
R1


8va
*8va
R1 L2 R3 L3 R3 L1 R1 R3 L3 R3 R1
*Upstem part only
I
J


8va
8va
K
8va
8va
8va
L
8va

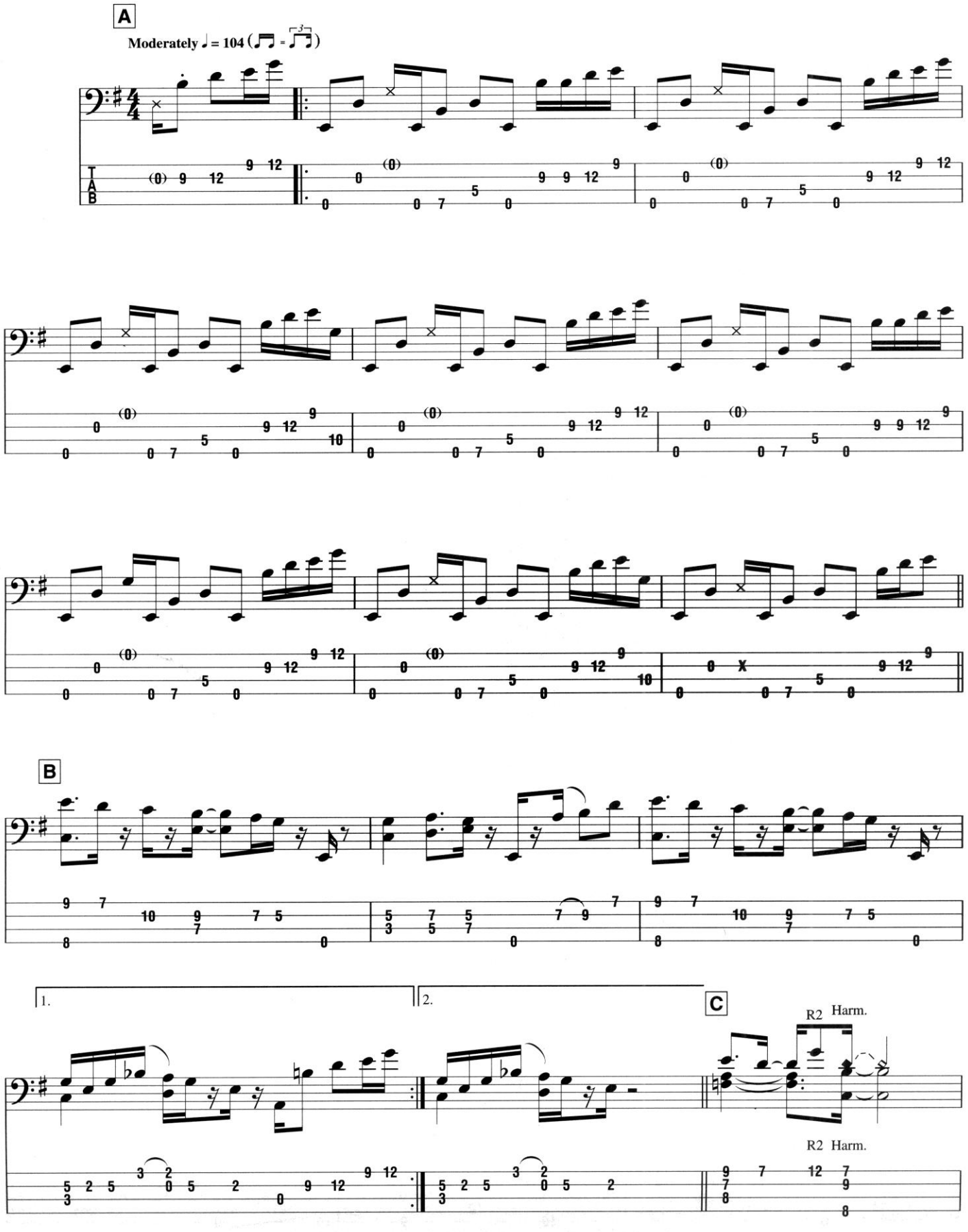

8va
8va


M
8va
L1 R1 R3 L3 R3 R1 L1 R1 R3 L1 R1 R3 L3 R3 R1 L1 R3 R1 L1 R1 R3 L3 R3 R1 L1 R3 R1 L1 R1 R3 L3 R3 R1 L1 R3 R1
8va
L1 R1 R3 L3 R3 R1 L1 R3 R1 L1 R1 R3 L3 R3 R1 L1 R1 R3
8va
L1 R1 R3 L3 R3 L3 R3 R1 L3 R3 R1 L1 L1 R1 R3 L3 R3 L3 R3 R1 L3 R3 R1 L1
8va
sim.
N
8va
L1 R1 R3 L3 R3 R1 L1 R1 R3 L3 R3 R1 L1 R1 R3 L3 R3 R1 L1 R1 R3 L4 R3 R1
8va
rit. let ring
L1 R1 R3 L4 R1 R3 L1 R1 R3 L1 R1 R3 L1 R1 R3 L4


O
8va
a tempo
L1 R1 R3 L3 L1 R1 R3 L3 sim.
P
8va
rit.
L1 R1 R3 L3 L1 L3 R3 R1
let ring
8va
a tempo
8va
8va
8va
8va
R1 L1 R1 R3 L3 R3 L1 R3 L1 L1

SEX IN A PAN

Written by Victor Wooten



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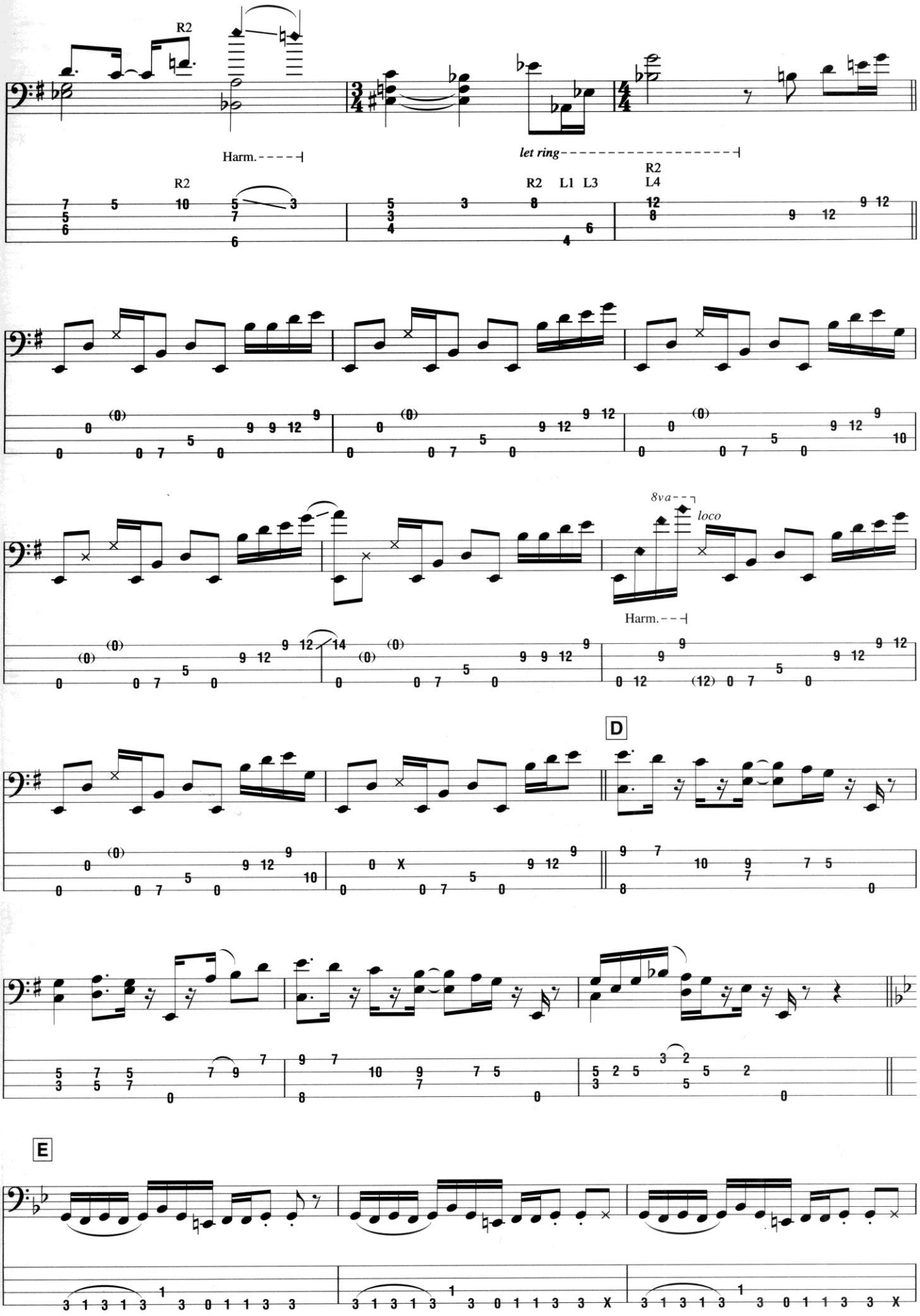
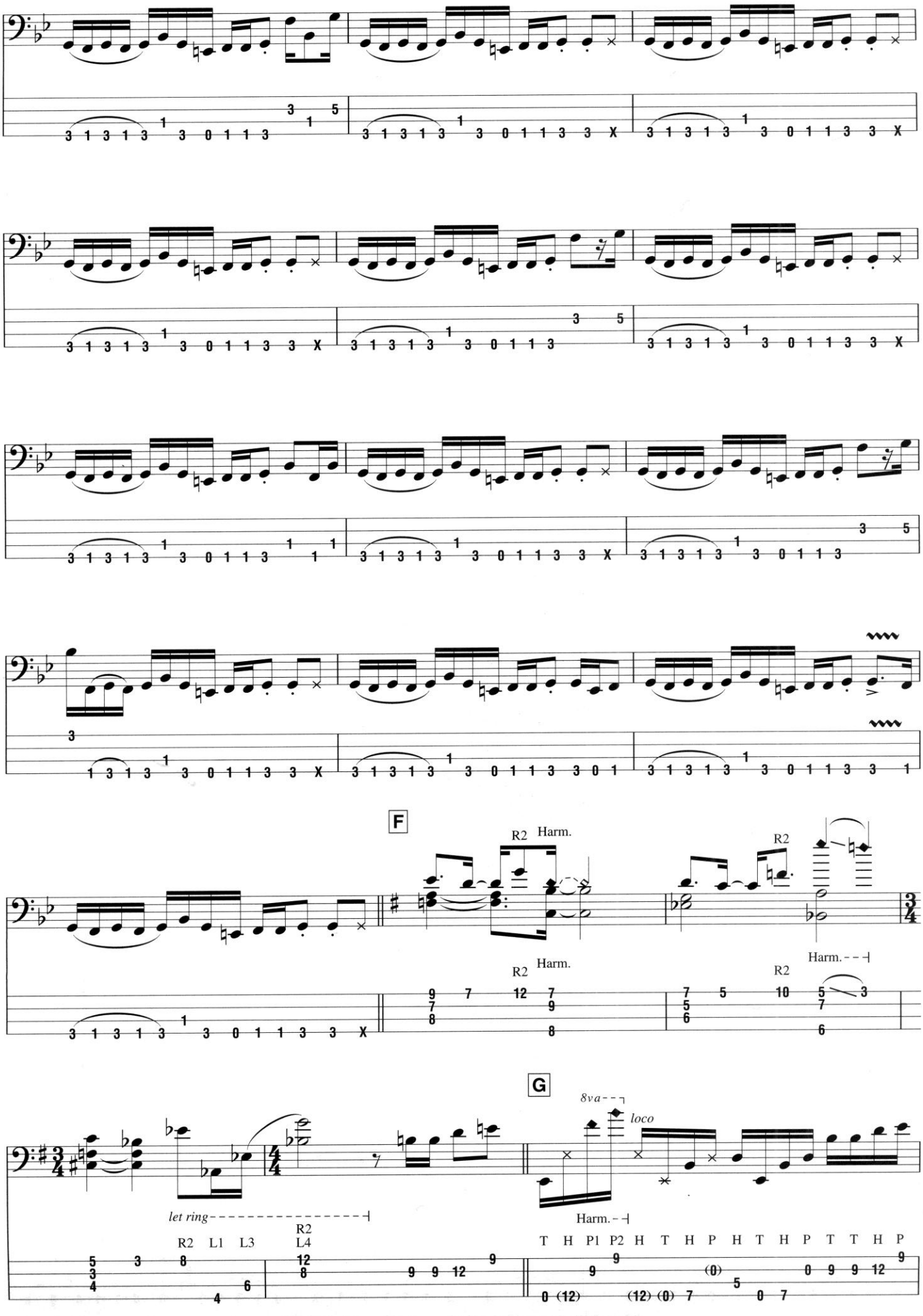
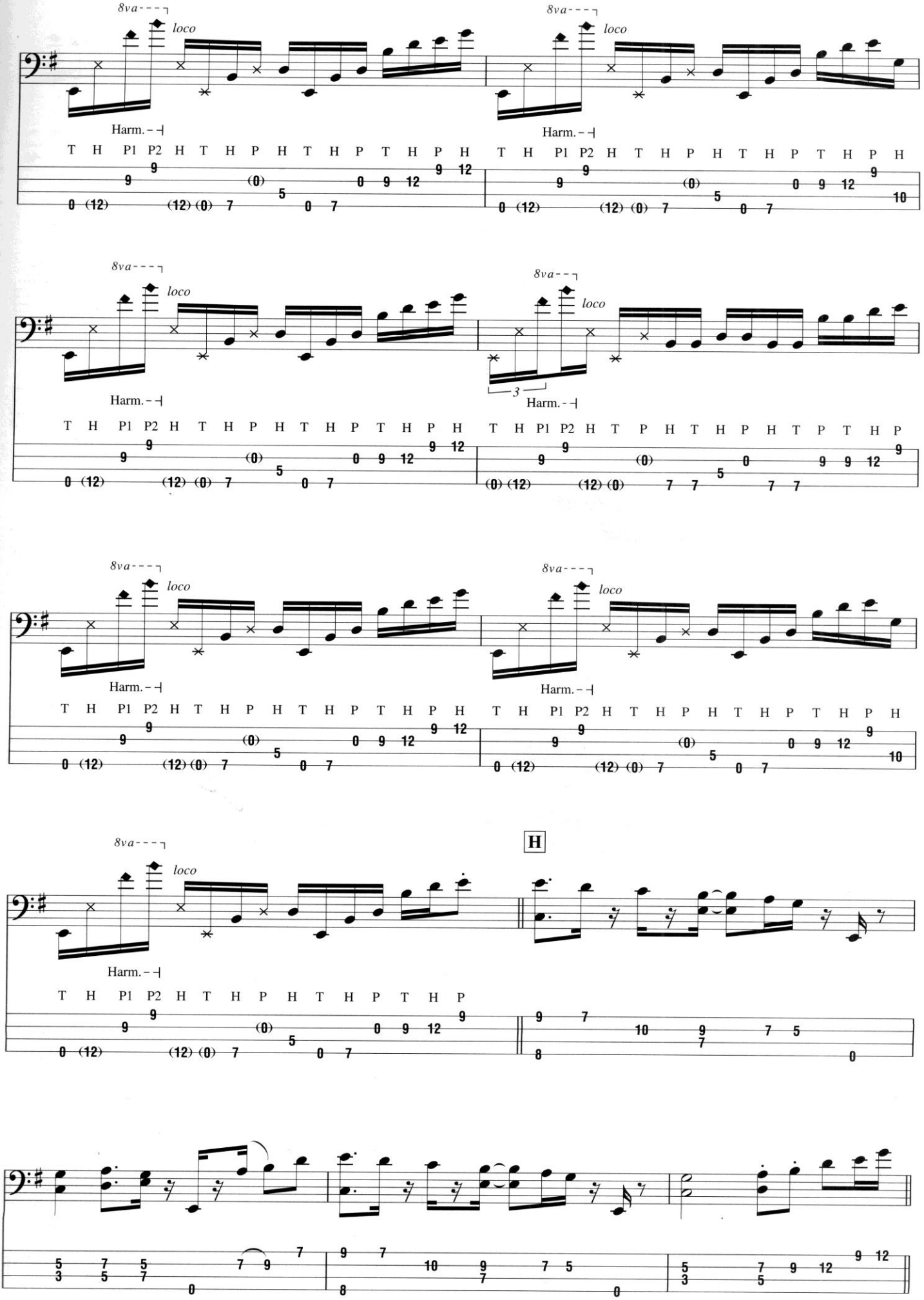
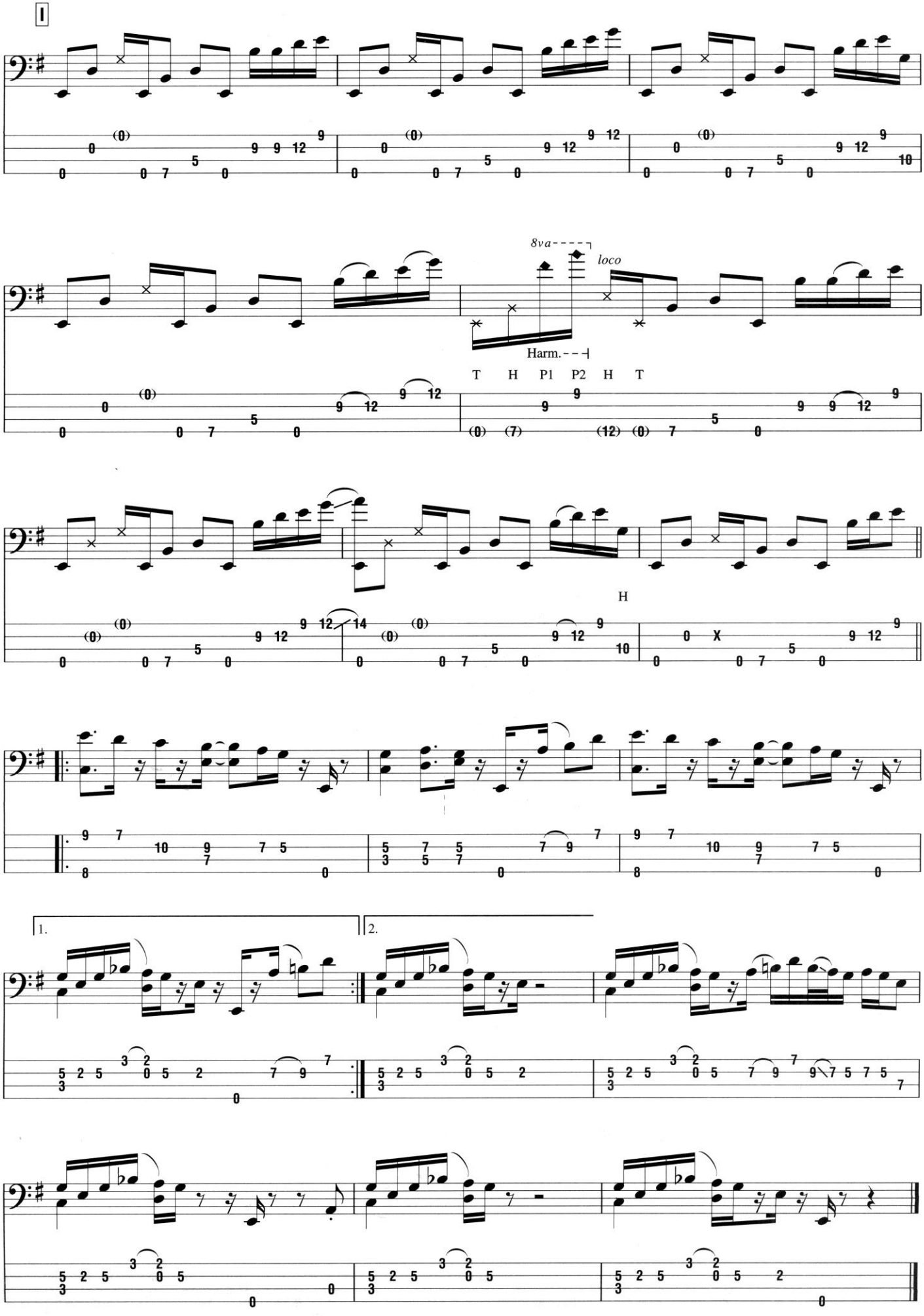

R2
Harm.
let ring
R2
R2 L1 L3
R2 L4
8va
loco
Harm.
D
E


F
R2
Harm.
R2
Harm.
R2
Harm.
R2
Harm.
G
8va
loco
let ring
R2 L1 L3
R2 L4
Harm.
T H P1 P2 H T H P H T H P T T H P

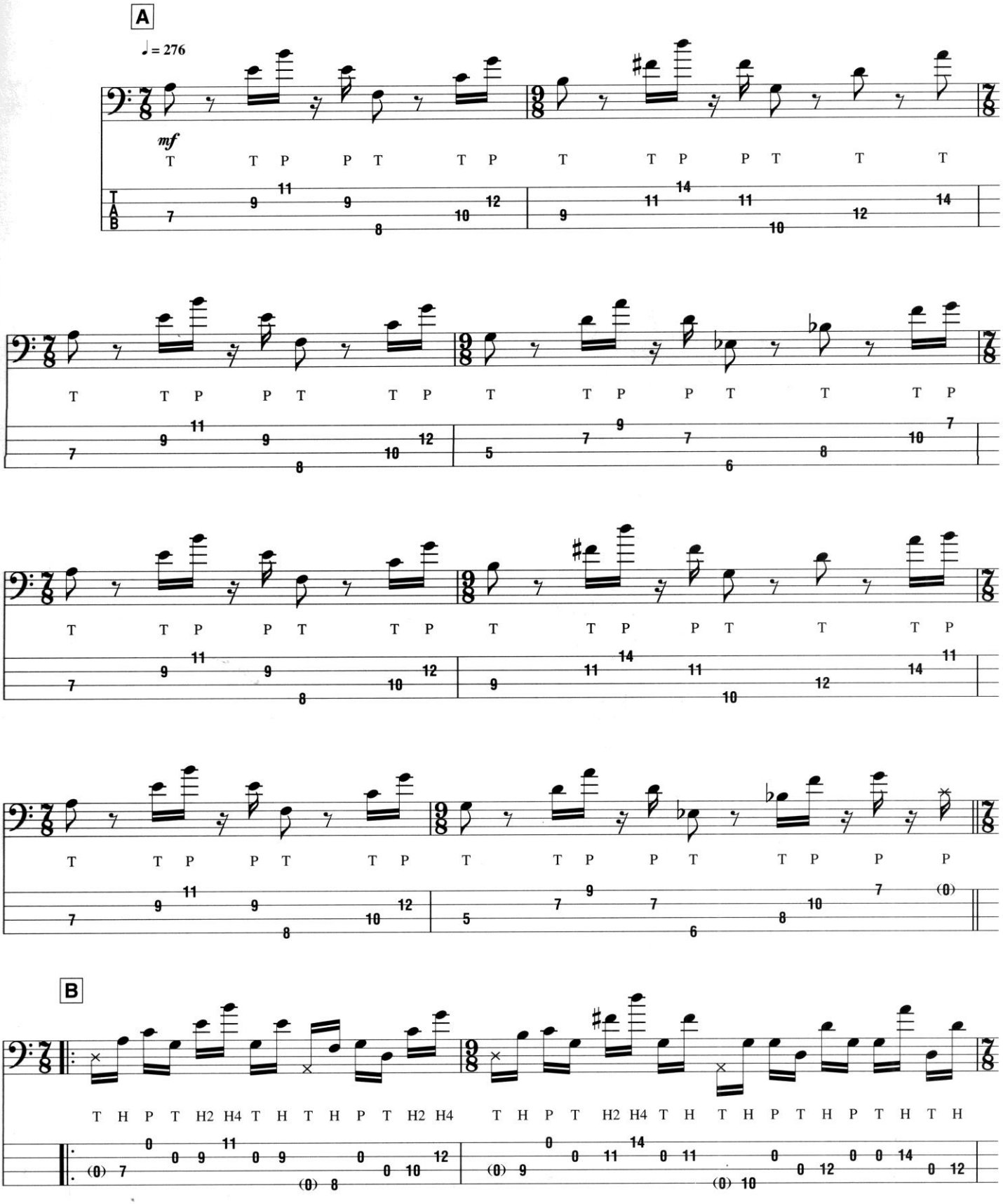

8va
loco
Harm.
T H P1 P2 H T H P H T H P T H P H
H
8va
loco
Harm.
T H P1 P2 H T H P H T H P T H P H
3


I
8va
loco
Harm.
T H P1 P2 H T
H
1.
2.

A SHOW OF HANDS

Written by Victor Wooten

Tenor Bass:
(low to high) A-D-G-C



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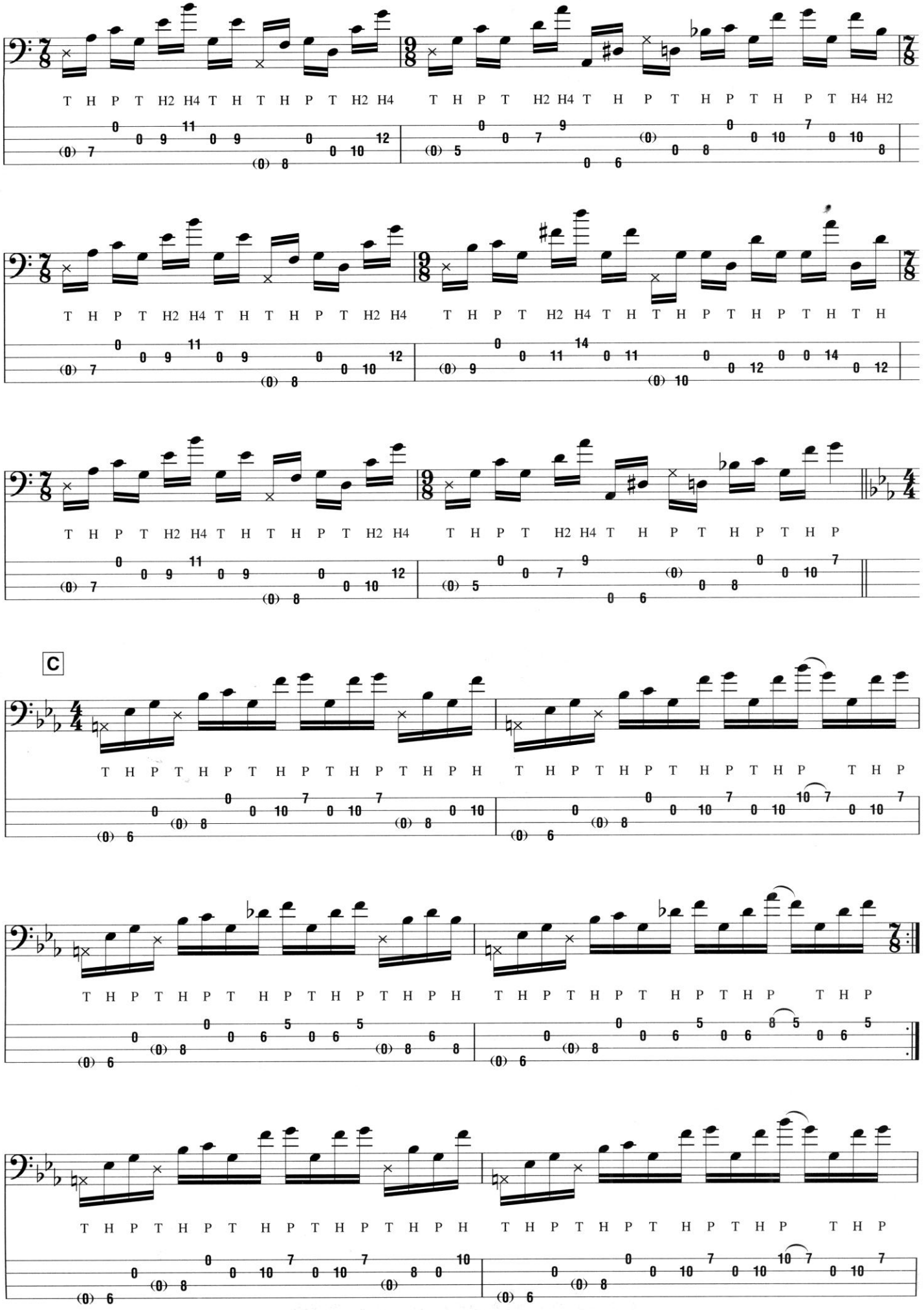
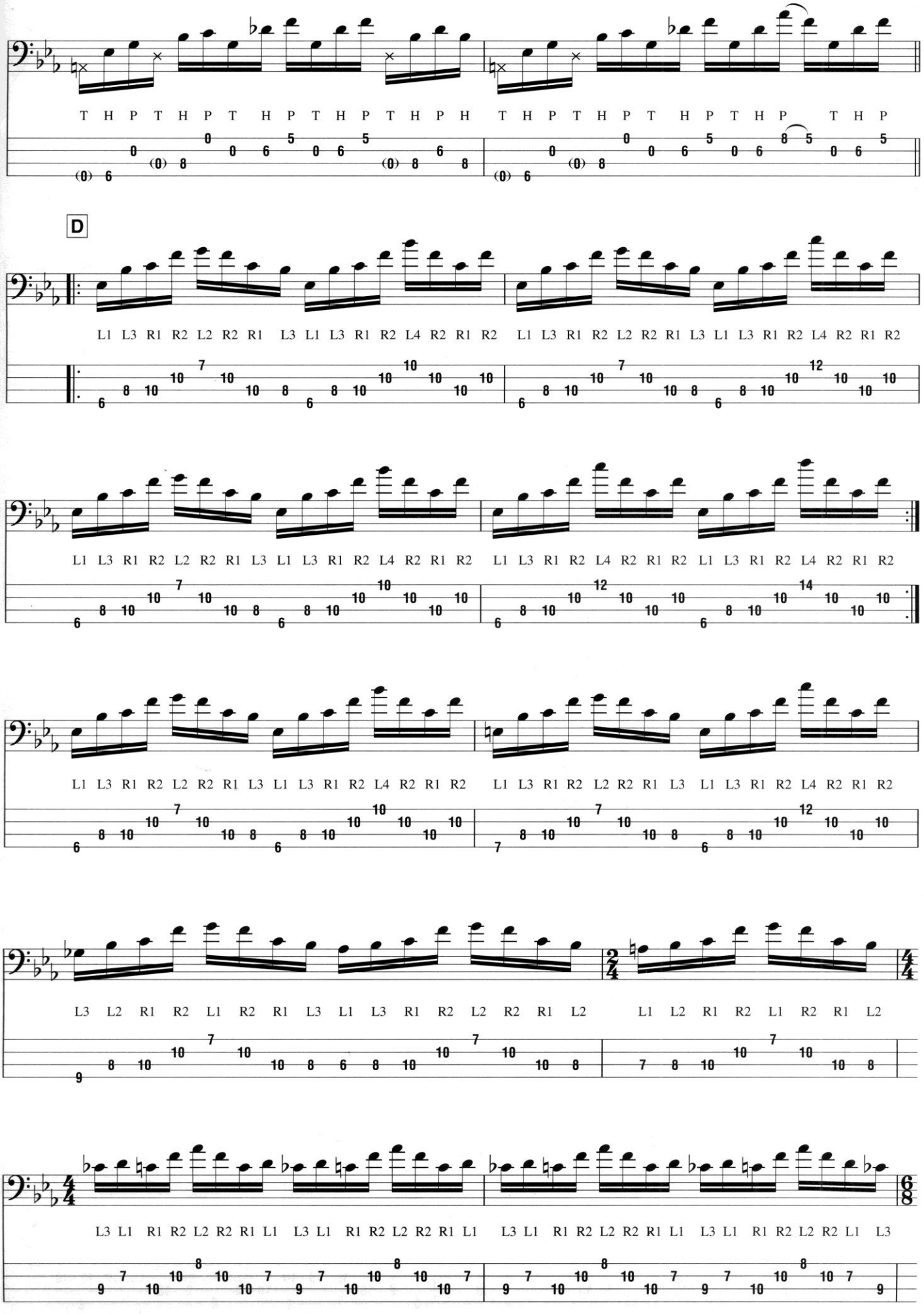
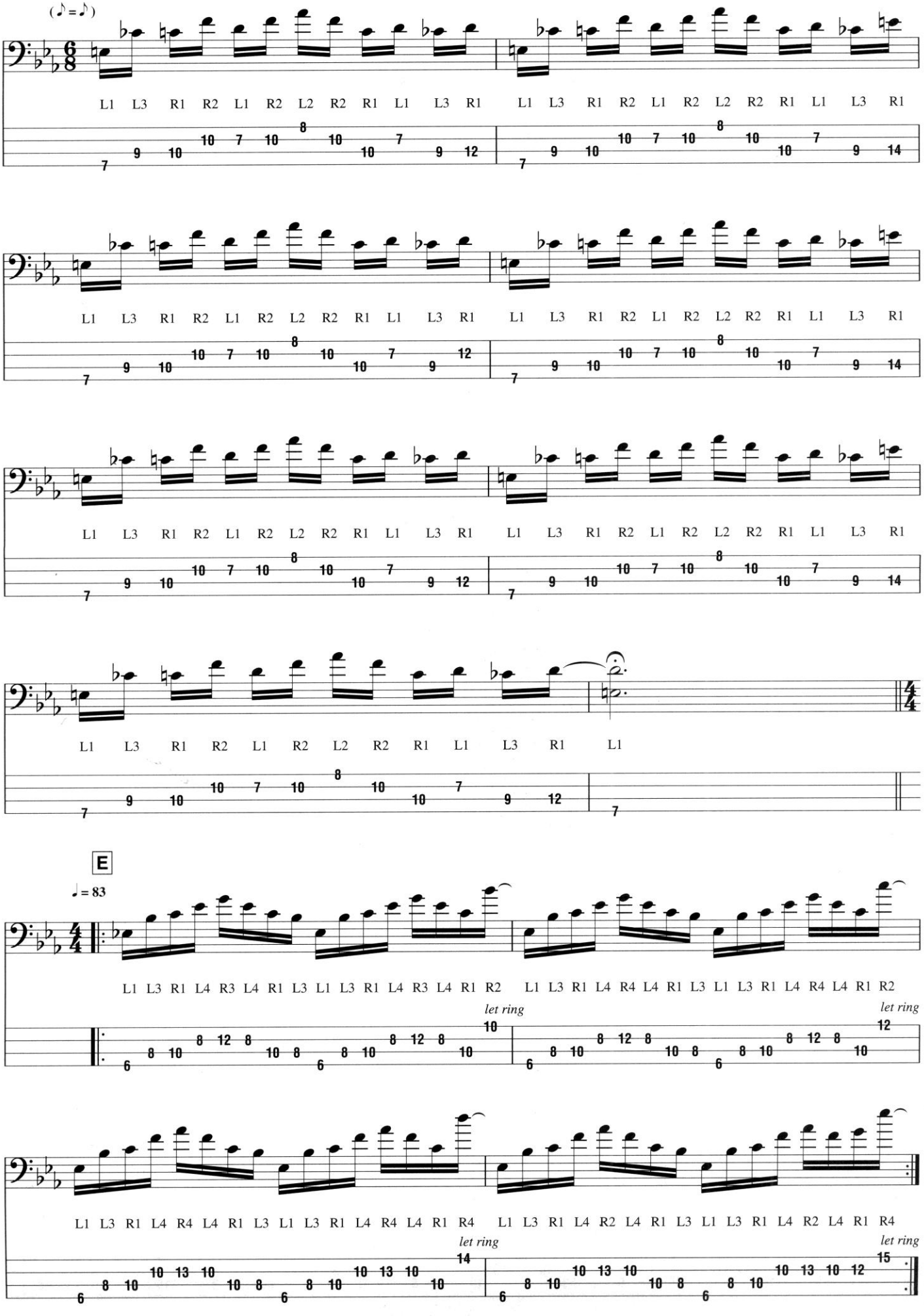
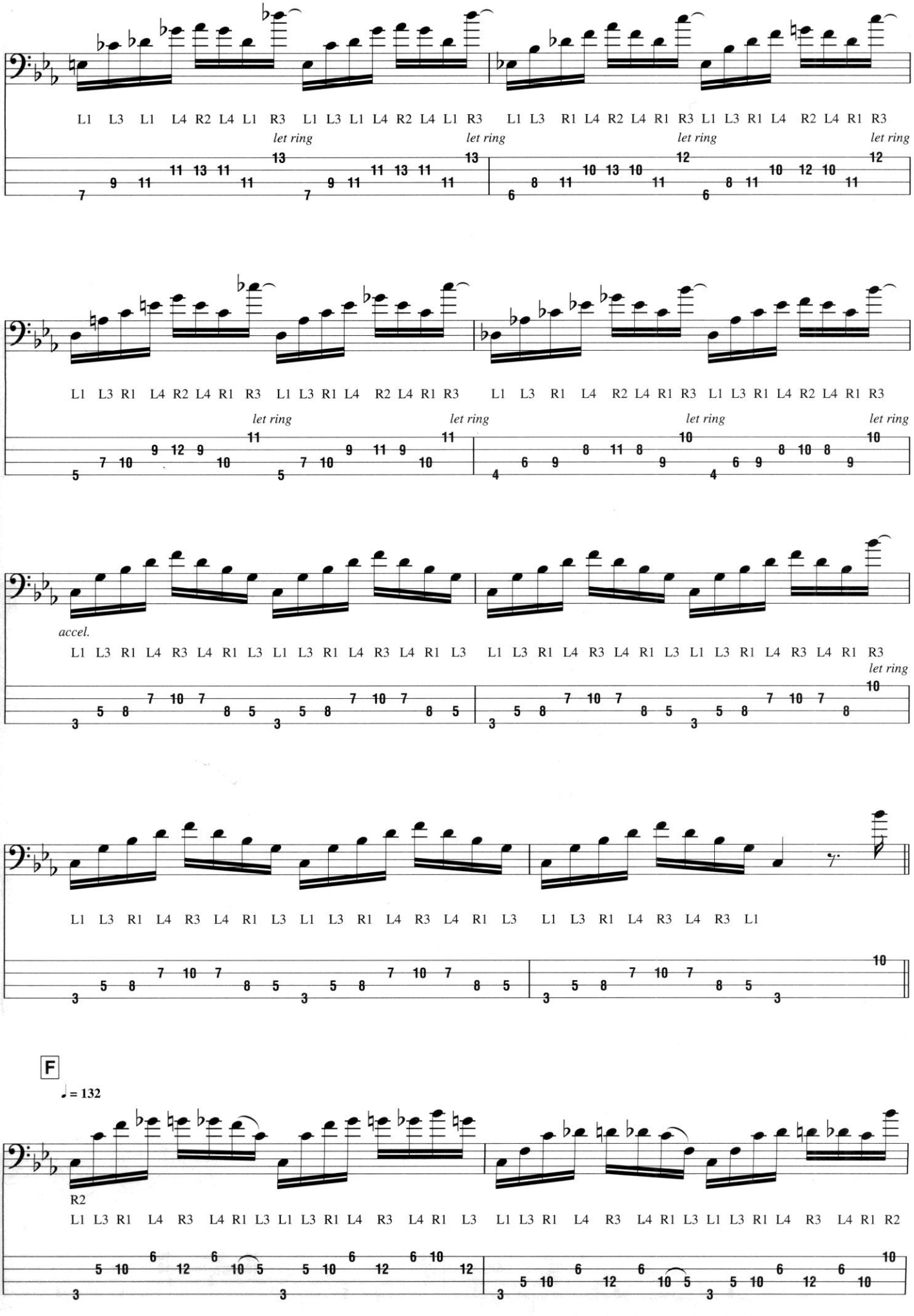
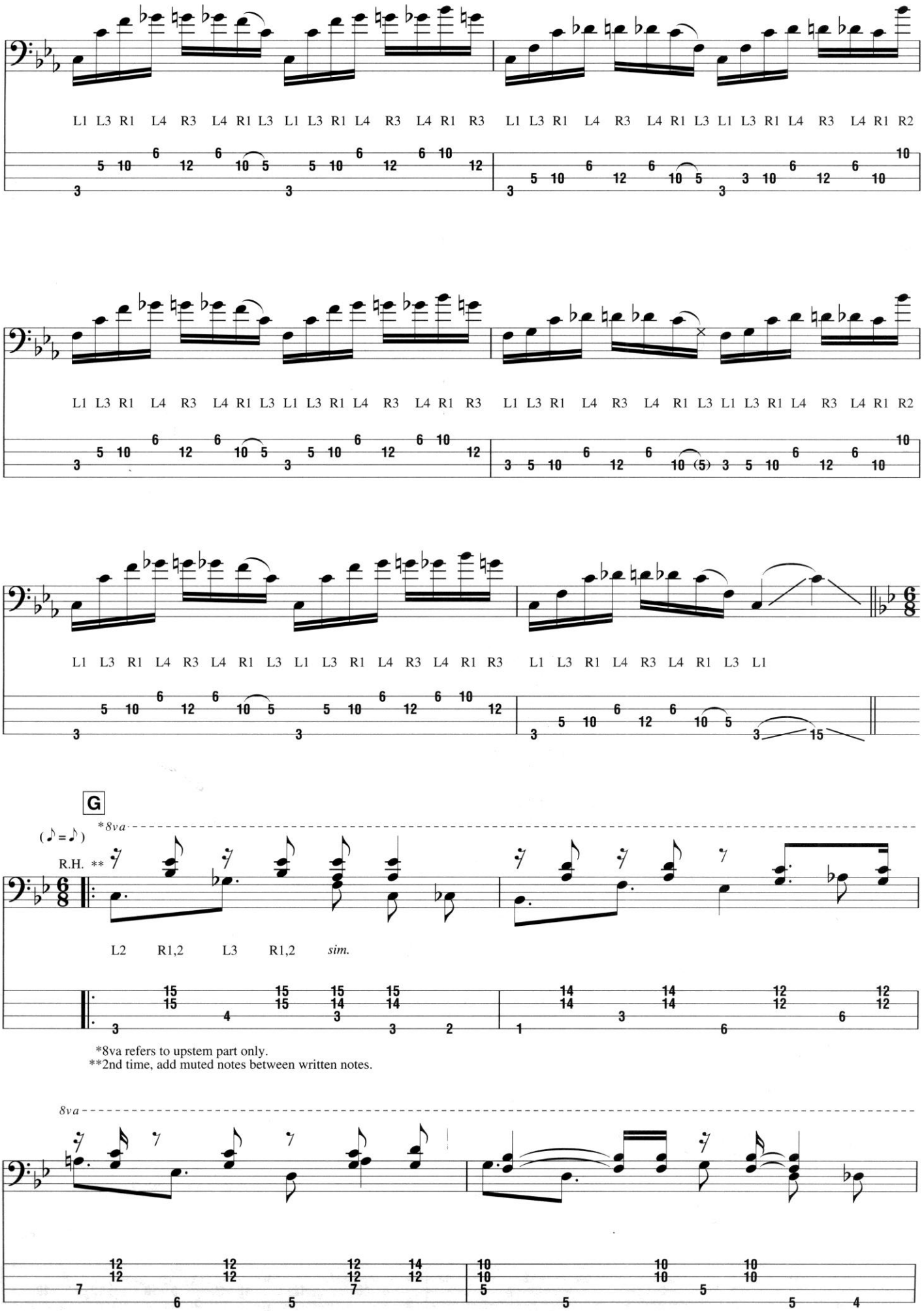

C

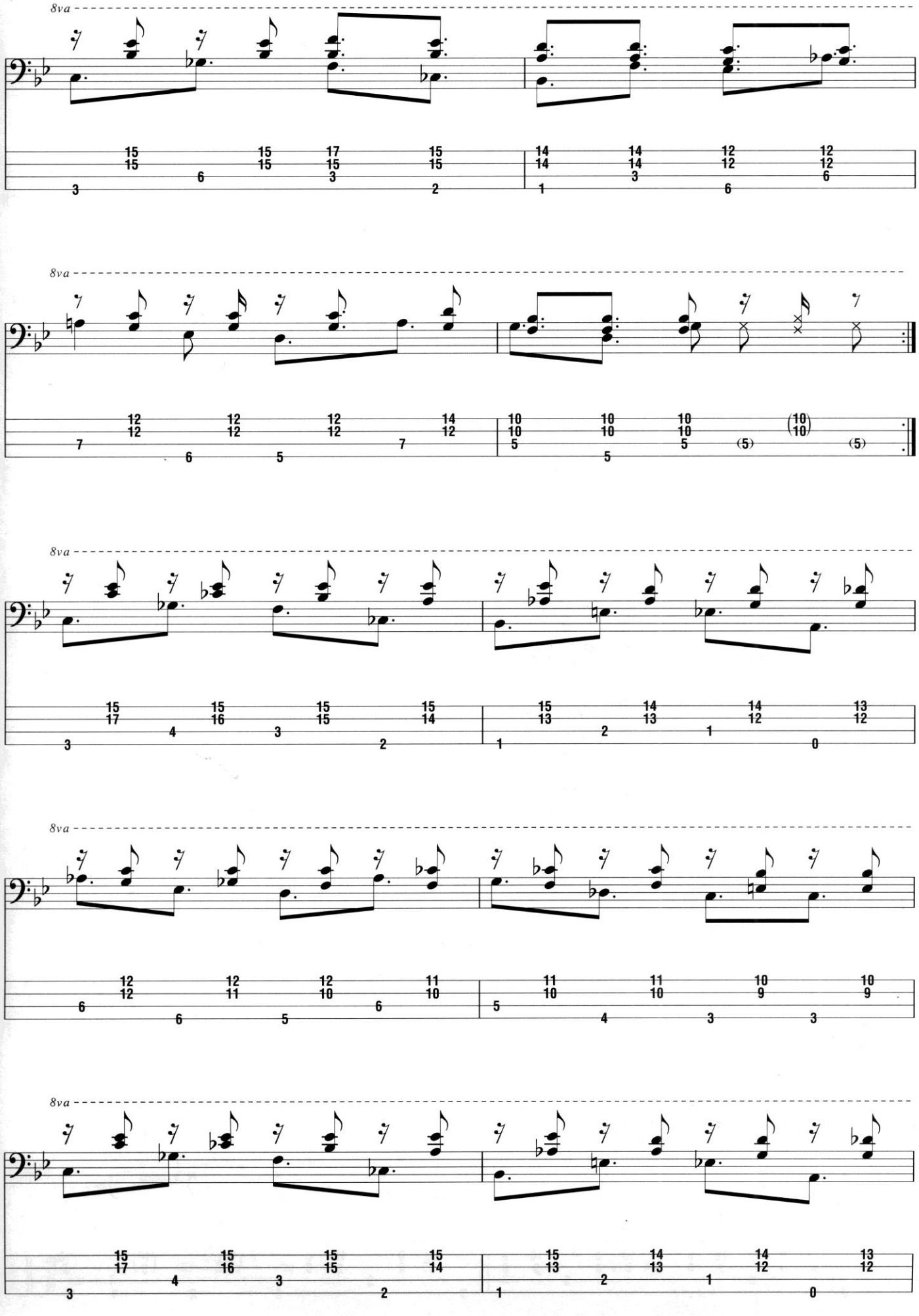

T H P T H P T H P T H P T H P H T H P T H P T H P T H P T H P
D
L1 L3 R1 R2 L2 R2 R1 L3 L1 L3 R1 R2 L4 R2 R1 R2 L1 L3 R1 R2 L2 R2 R1 L3 L1 L3 R1 R2 L4 R2 R1 R2
L1 L3 R1 R2 L2 R2 R1 L3 L1 L3 R1 R2 L4 R2 R1 R2 L1 L3 R1 R2 L4 R2 R1 R2 L1 L3 R1 R2 L4 R2 R1 R2
L1 L3 R1 R2 L2 R2 R1 L3 L1 L3 R1 R2 L4 R2 R1 R2 L1 L3 R1 R2 L2 R2 R1 L3 L1 L3 R1 R2 L4 R2 R1 R2
L3 L2 R1 R2 L1 R2 R1 L3 L1 L3 R1 R2 L2 R2 R1 L2 L1 L2 R1 R2 L1 R2 R1 L2
L3 L1 R1 R2 L2 R2 R1 L1 L3 L1 R1 R2 L2 R2 R1 L1 L3 L1 R1 R2 L2 R2 R1 L1 L3 L1 R1 R2 L2 R2 L1 L3

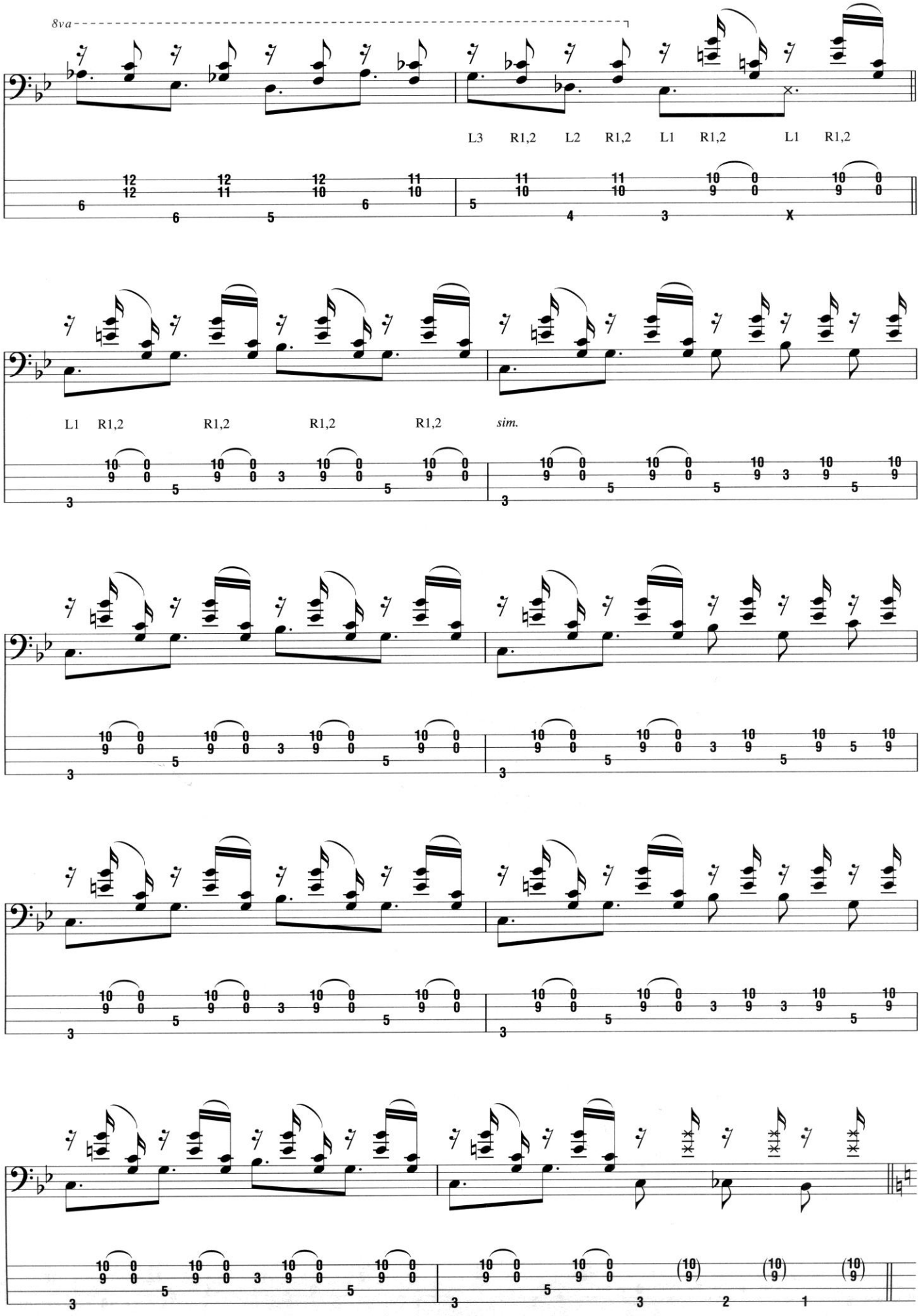

(♪ = ♪)
L1 L3 R1 R2 L1 R2 L2 R2 R1 L1 L3 R1
E
♩ = 83
L1 L3 R1 L4 R3 L4 R1 L3 L1 L3 R1 L4 R3 L4 R1 R2
L1 L3 R1 L4 R4 L4 R1 L3 L1 L3 R1 L4 R4 L4 R1 R2
let ring
L1 L3 R1 L4 R4 L4 R1 L3 L1 L3 R1 L4 R4 L4 R1 R4
L1 L3 R1 L4 R2 L4 R1 L3 L1 L3 R1 L4 R2 L4 R1 R4

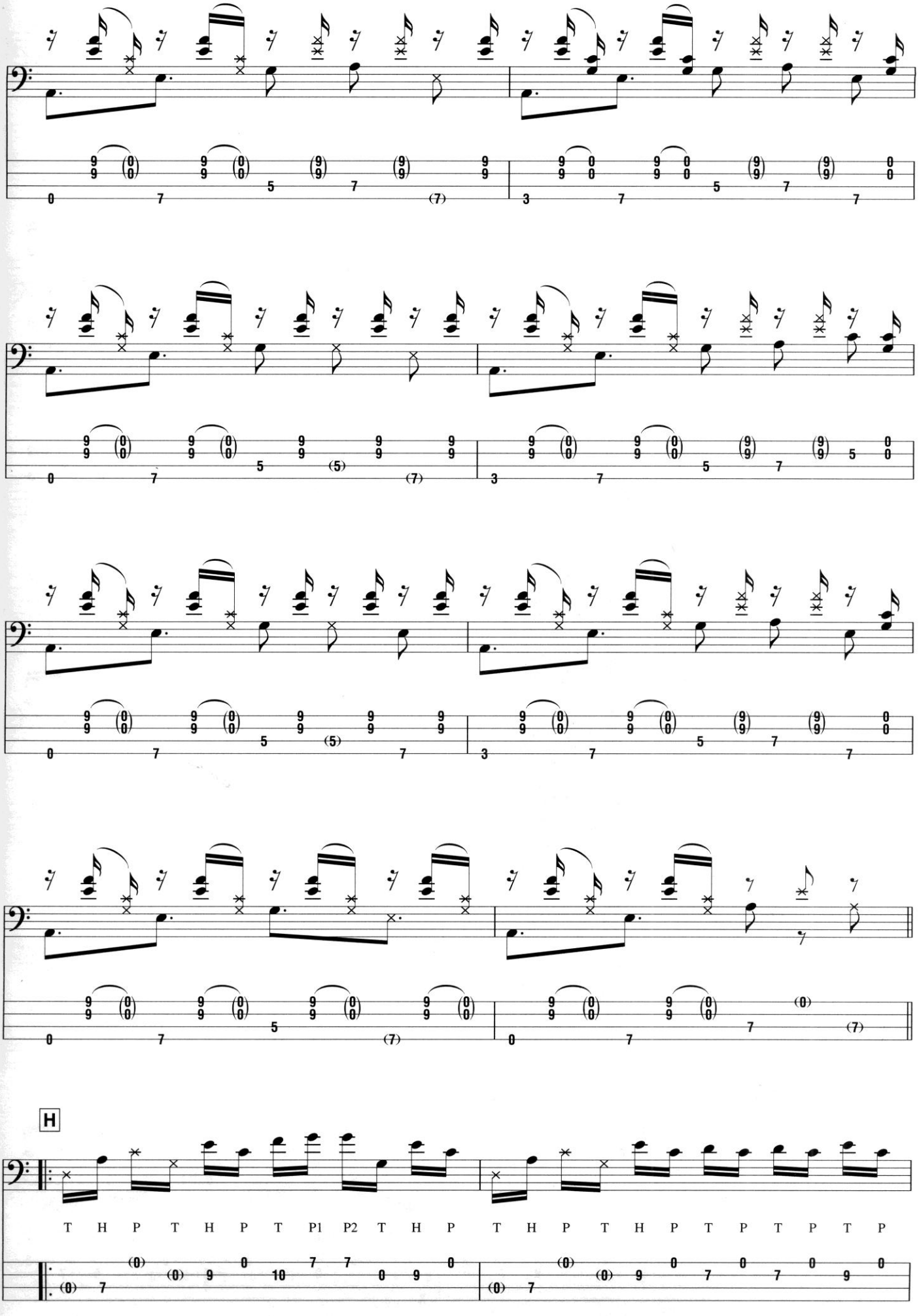

L1 L3 L1 L4 R2 L4 L1 R3 L1 L3 L1 L4 R2 L4 L1 R3 L1 L3 R1 L4 R2 L4 R1 R3 L1 L3 R1 L4 R2 L4 R1 R3
let ring
let ring
let ring
let ring
L1 L3 R1 L4 R2 L4 R1 R3 L1 L3 R1 L4 R2 L4 R1 R3 L1 L3 R1 L4 R2 L4 R1 R3 L1 L3 R1 L4 R2 L4 R1 R3
let ring
let ring
let ring
let ring
accel.
L1 L3 R1 L4 R3 L4 R1 L3 L1 L3 R1 L4 R3 L4 R1 L3 L1 L3 R1 L4 R3 L4 R1 L3 L1 L3 R1 L4 R3 L4 R1 R3
let ring
L1 L3 R1 L4 R3 L4 R1 L3 L1 L3 R1 L4 R3 L4 R1 L3 L1 L3 R1 L4 R3 L4 R3 L1
F
♩ = 132
R2
L1 L3 R1 L4 R3 L4 R1 L3 L1 L3 R1 L4 R3 L4 R1 L3 L1 L3 R1 L4 R3 L4 R1 L3 L1 L3 R1 L4 R3 L4 R1 R2

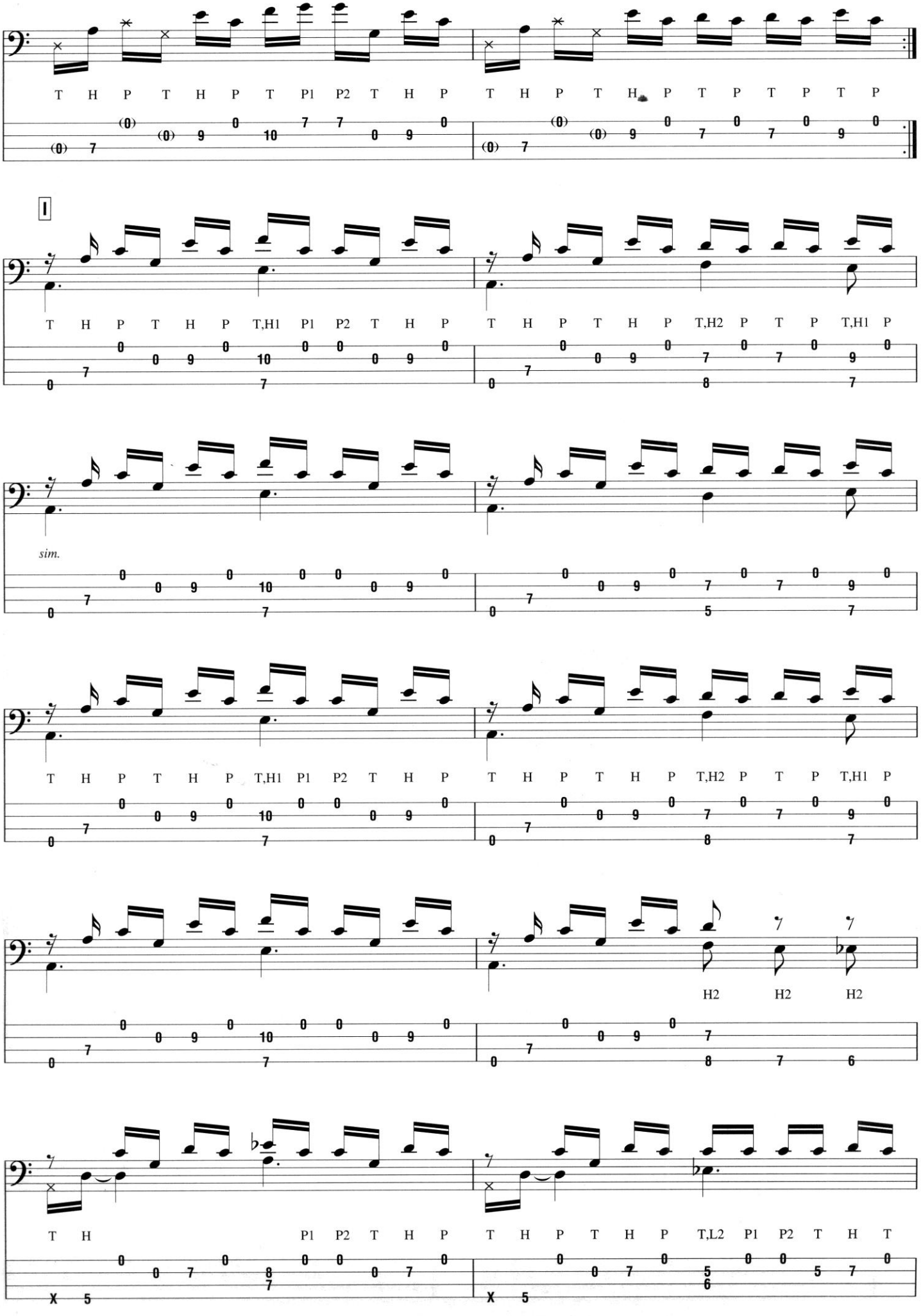


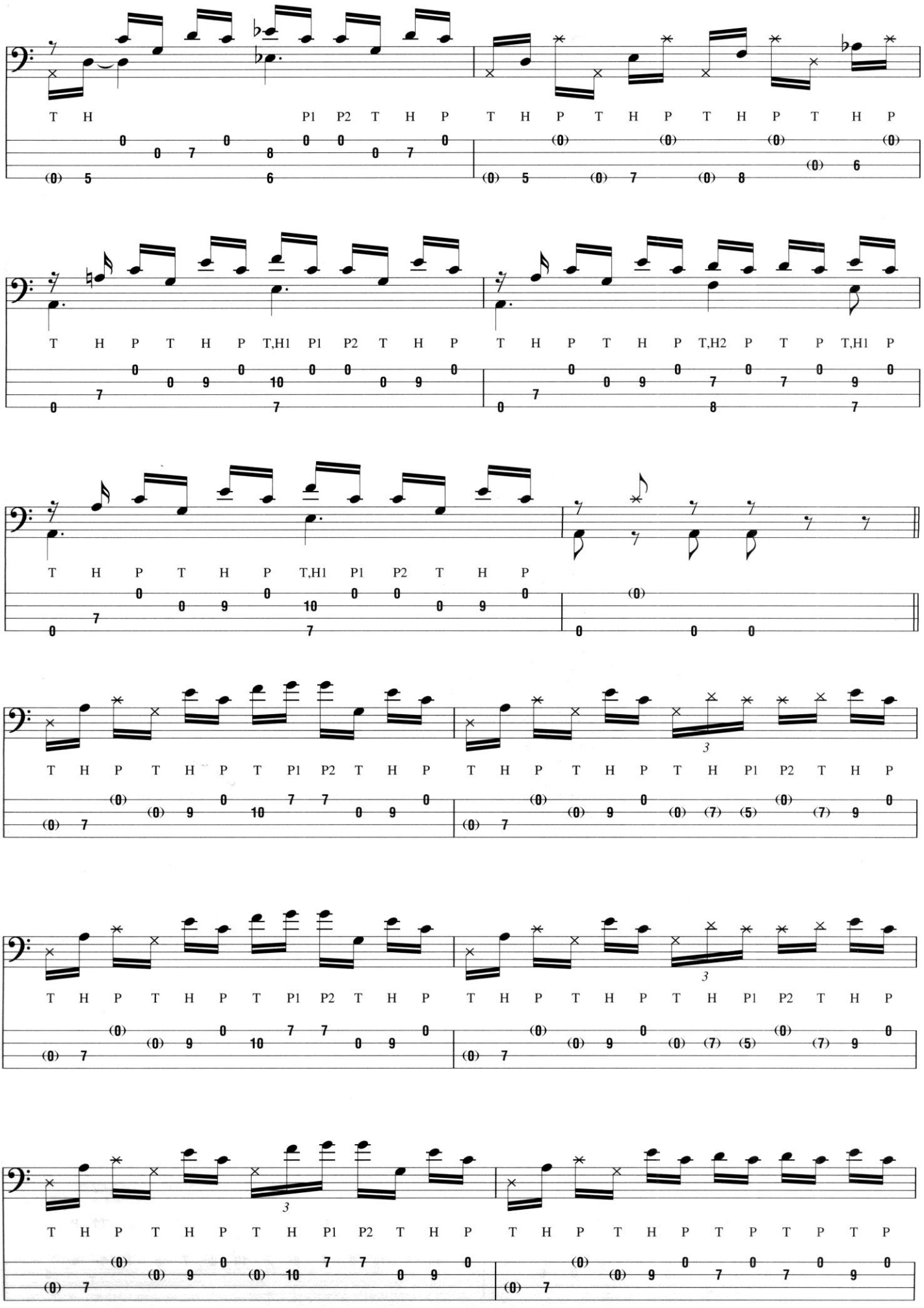
*8va refers to upstem part only.
**2nd time, add muted notes between written notes.

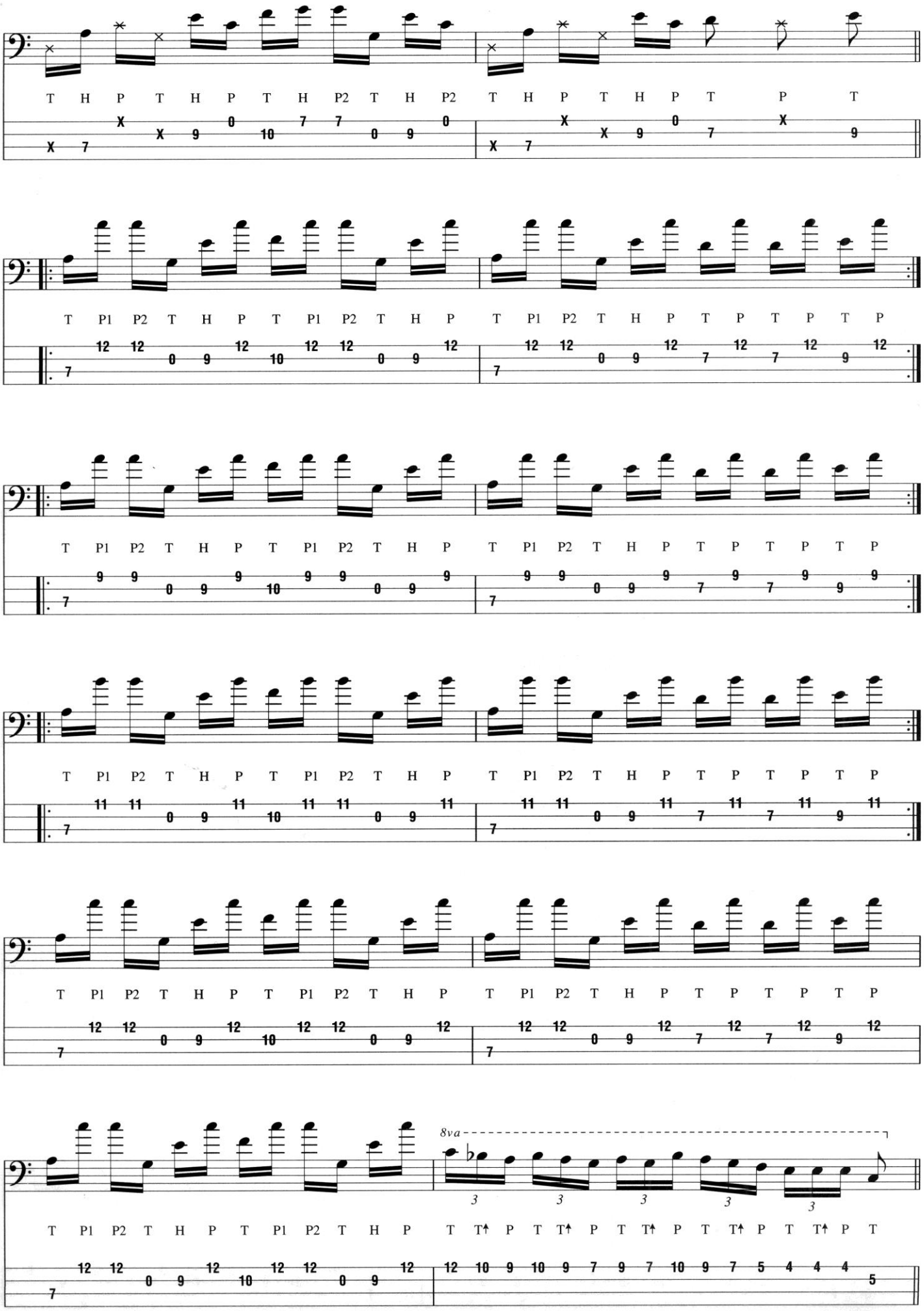

8va
8va
8va
8va
8va

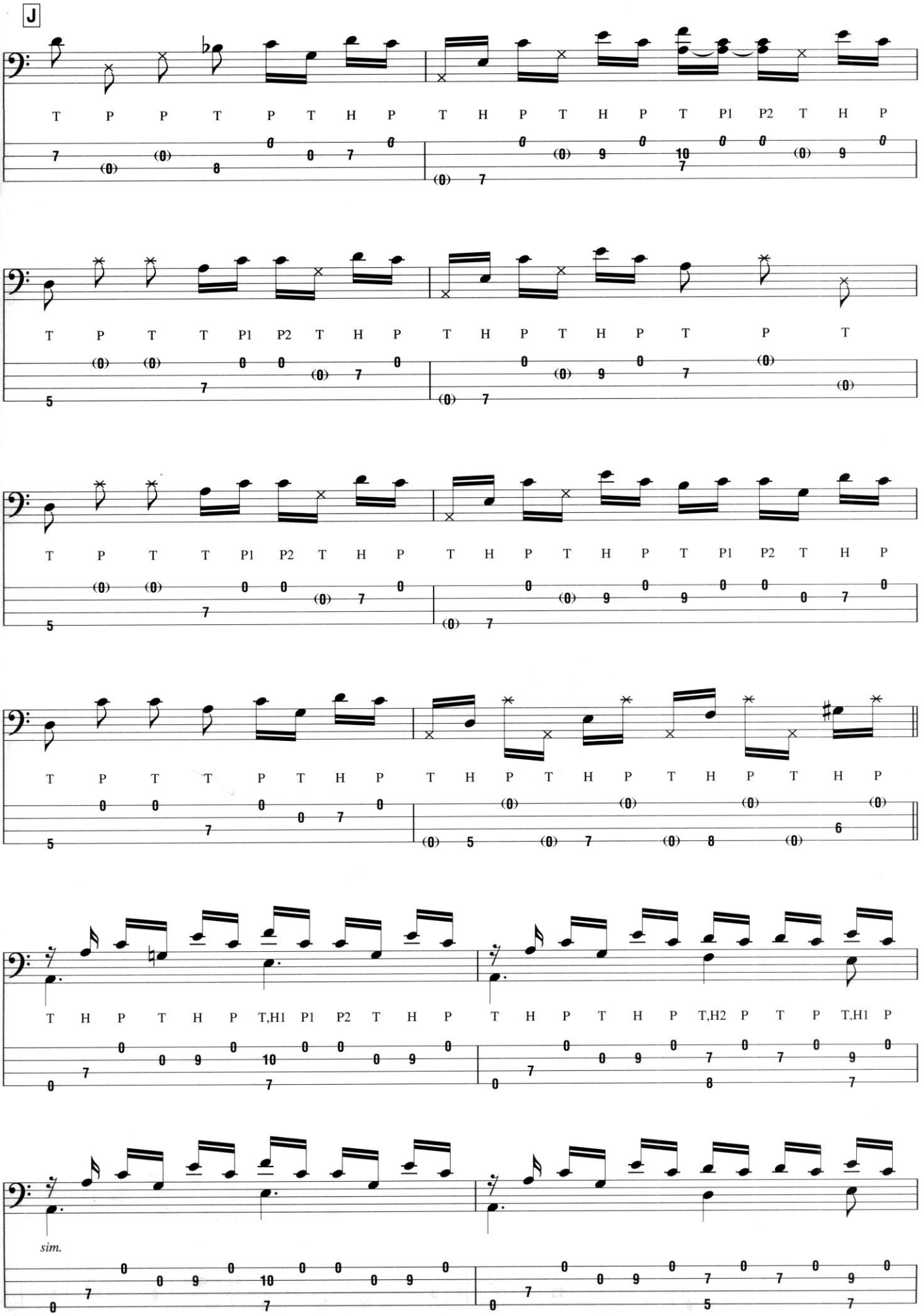

8va
L3 R1,2 L2 R1,2 L1 R1,2 L1 R1,2
L1 R1,2 R1,2 R1,2 R1,2 sim.

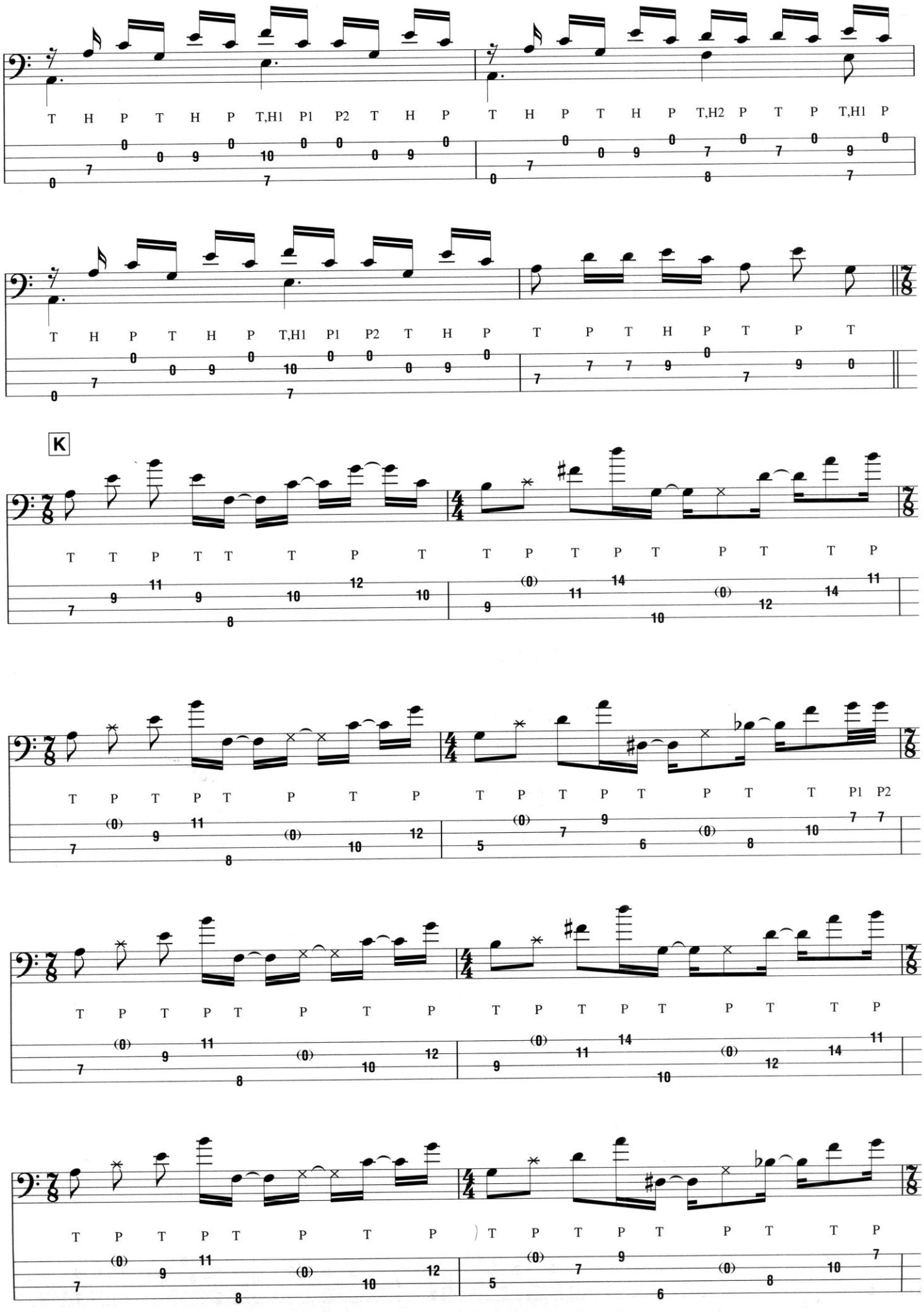

H
T H P T H P T P1 P2 T H P T H P T H P T P T P T P

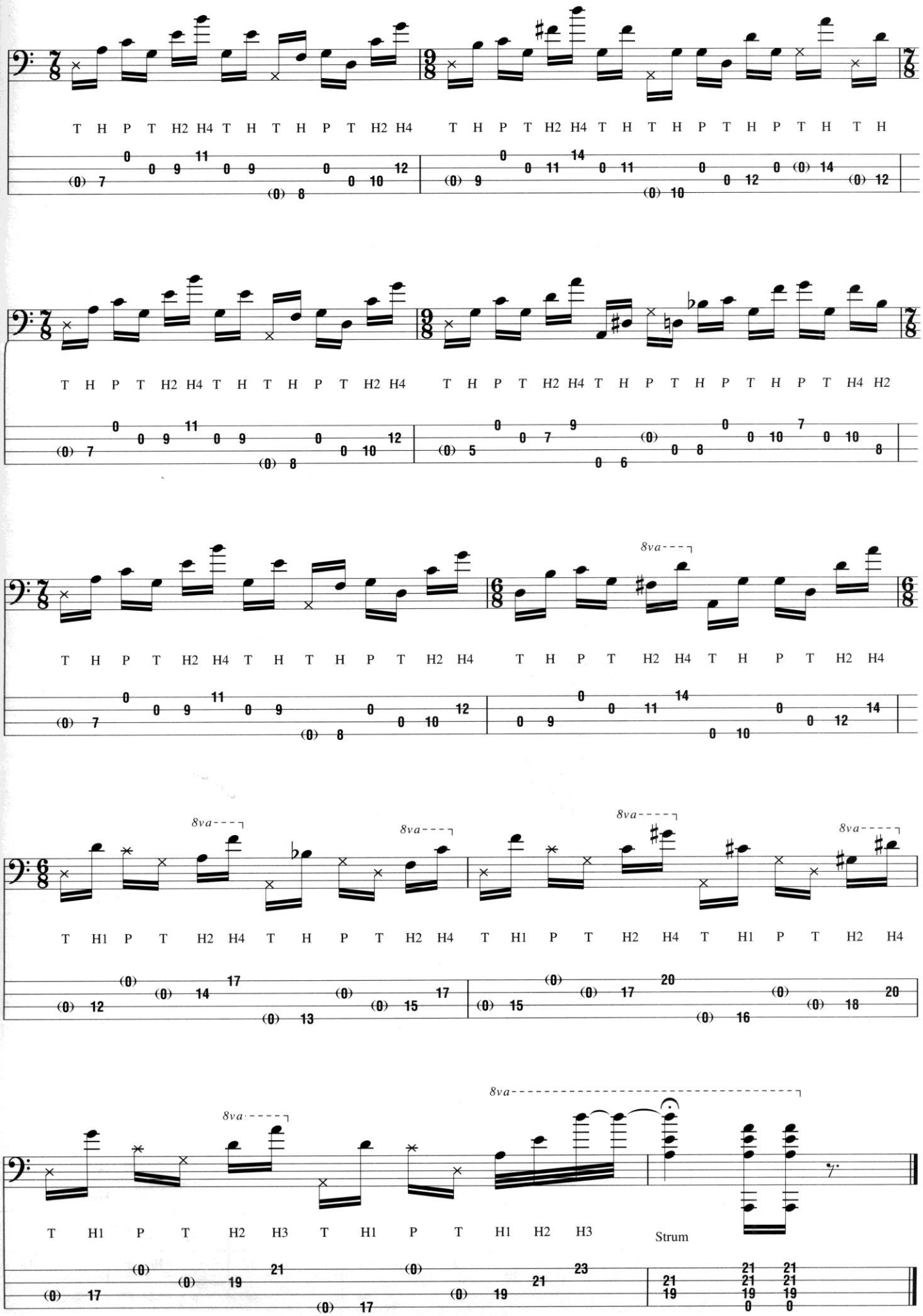

T H P T H P T P1 P2 T H P T H P T H P T P T P T P
I
T H P T H P T,H1 P1 P2 T H P T H P T H P T,H2 P T P T,H1 P
sim.
T H P T H P T,H1 P1 P2 T H P T H P T H P T,H2 P T P T,H1 P
H2 H2 H2
T H P1 P2 T H P T H P T H P T,L2 P1 P2 T H T


T H P1 P2 T H P T H P T H P T H P T H P
T H P T H P T,H1 P1 P2 T H P T H P T H P T,H2 P T P T,H1 P
T H P T H P T,H1 P1 P2 T H P
T H P T H P T P1 P2 T H P T H P T H P1 P2 T H P
3
T H P T H P T P1 P2 T H P T H P T H P1 P2 T H P
3
T H P T H P T H P1 P2 T H P T H P T P T P T P
3


T H P T H P T H P2 T H P2 T H P T H P T P T
T P1 P2 T H P T P1 P2 T H P T P1 P2 T H P T P T P T P T P
T P1 P2 T H P T P1 P2 T H P T P1 P2 T H P T P T P T P T P
T P1 P2 T H P T P1 P2 T H P T P1 P2 T H P T P T P T P T P
T P1 P2 T H P T P1 P2 T H P T P1 P2 T H P T P T P T P T P
8va
T P1 P2 T H P T P1 P2 T H P T T↑ P T T↑ P T T↑ P T T↑ P T T↑ P T

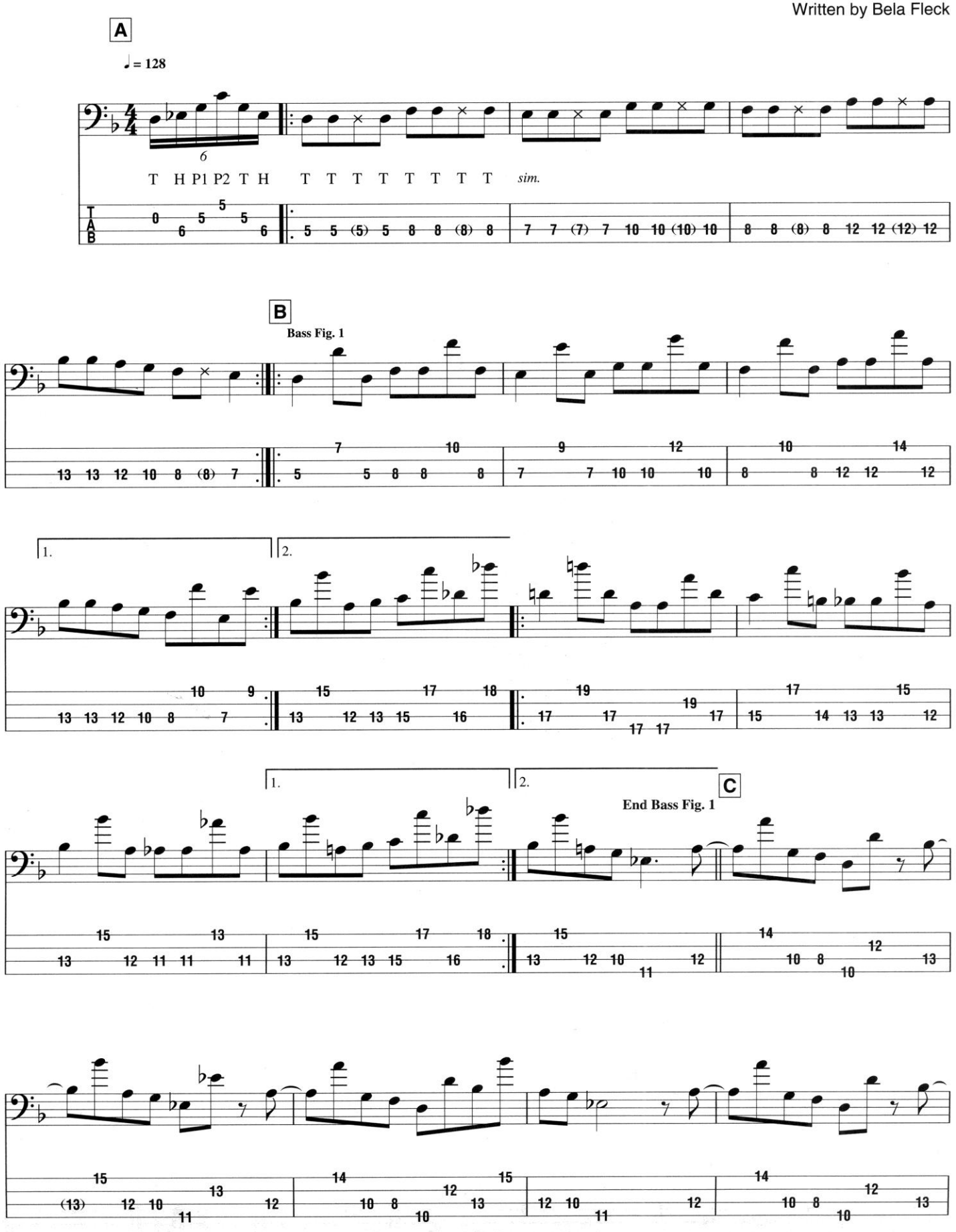

J
T P P T P T H P T H P T H P T P1 P2 T H P
T P T T P1 P2 T H P T H P T H P T P T
T P T T P1 P2 T H P T H P T H P T P1 P2 T H P
T P T T P T H P T H P T H P T H P T H P
T H P T H P T,H1 P1 P2 T H P T H P T H P T,H2 P T P T,H1 P
sim.


T H P T H P T,H1 P1 P2 T H P T H P T H P T,H2 P T P T,H1 P
T H P T H P T,H1 P1 P2 T H P T P T H P T P T
K
T T P T T T P T T P T P T P T T P
T P T P T P T P T P T P T P T P T P1 P2
T P T P T P T P T P T P T P T P T
T P T P T P T P T P T P T P T P T


T H P T H2 H4 T H T H P T H2 H4 T H P T H2 H4 T H T H P T H P T H T H
T H P T H2 H4 T H T H P T H2 H4 T H P T H2 H4 T H P T H P T H P T H4 H2
8va
T H P T H2 H4 T H T H P T H2 H4 T H P T H2 H4 T H P T H2 H4
8va
8va
8va
T H1 P T H2 H4 T H P T H2 H4 T H1 P T H2 H4 T H1 P T H2 H4
8va
8va
T H1 P T H2 H3 T H1 P T H1 H2 H3
Strum

SINISTER MINISTER

Written by Bela Fleck



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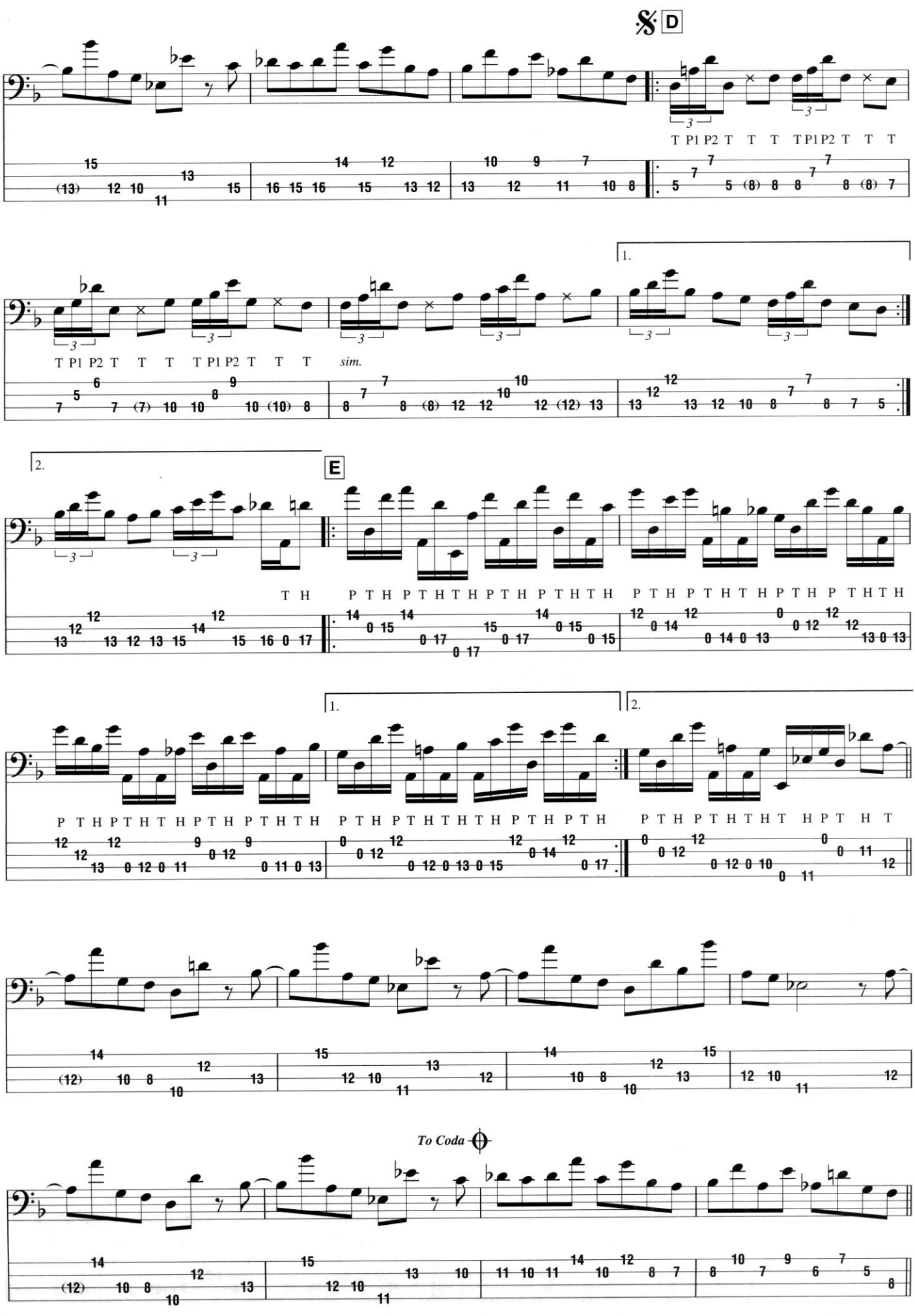
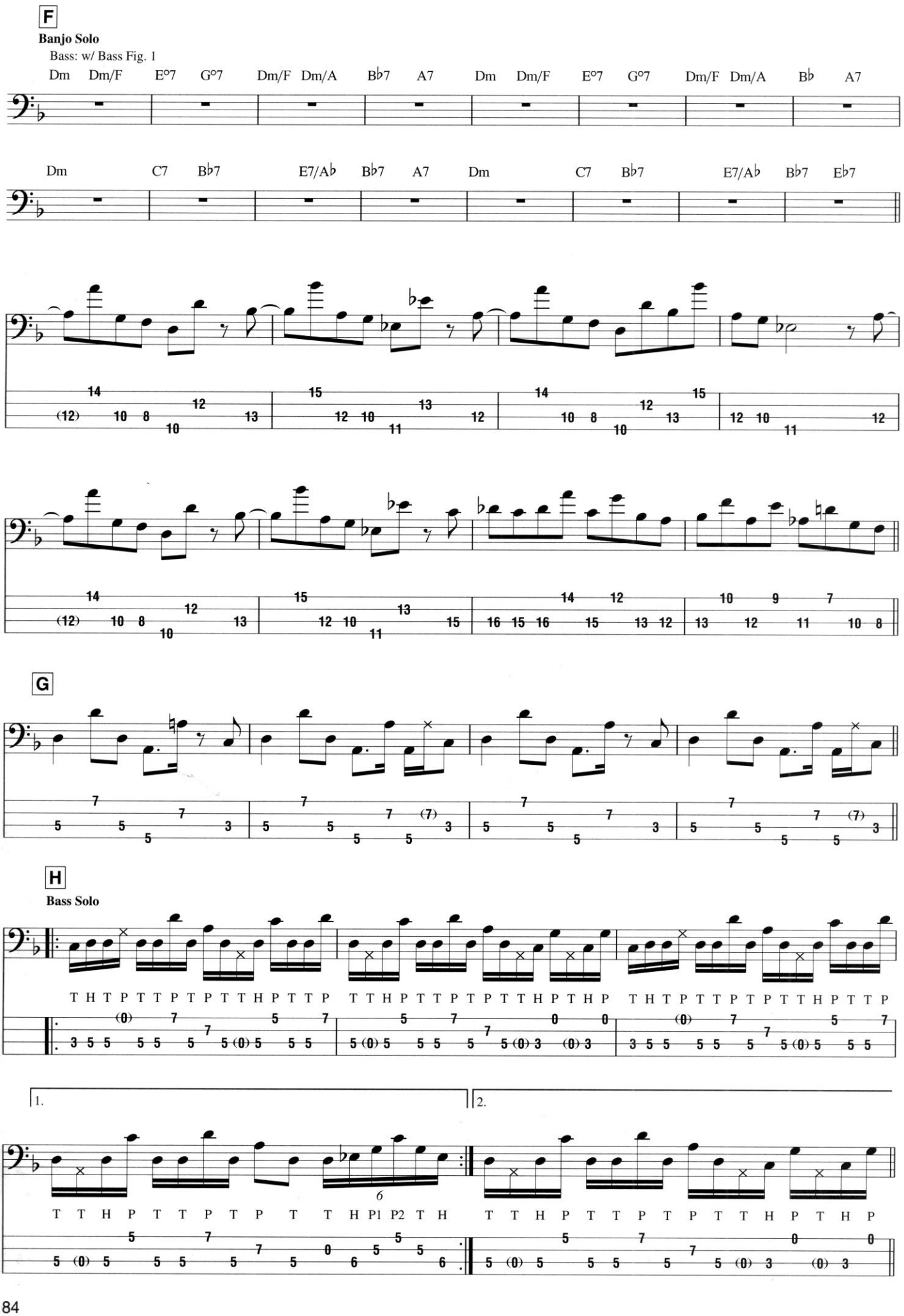
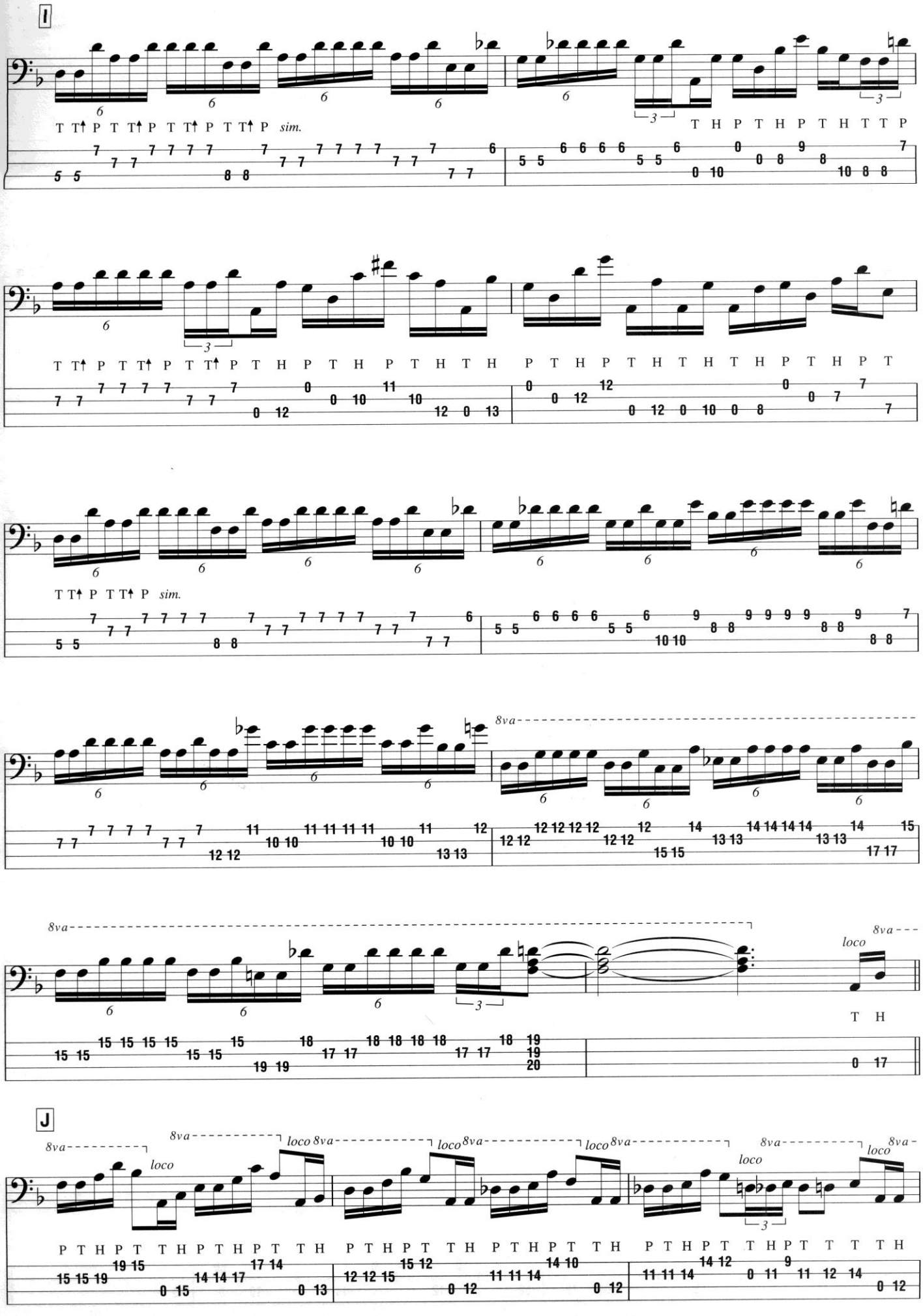
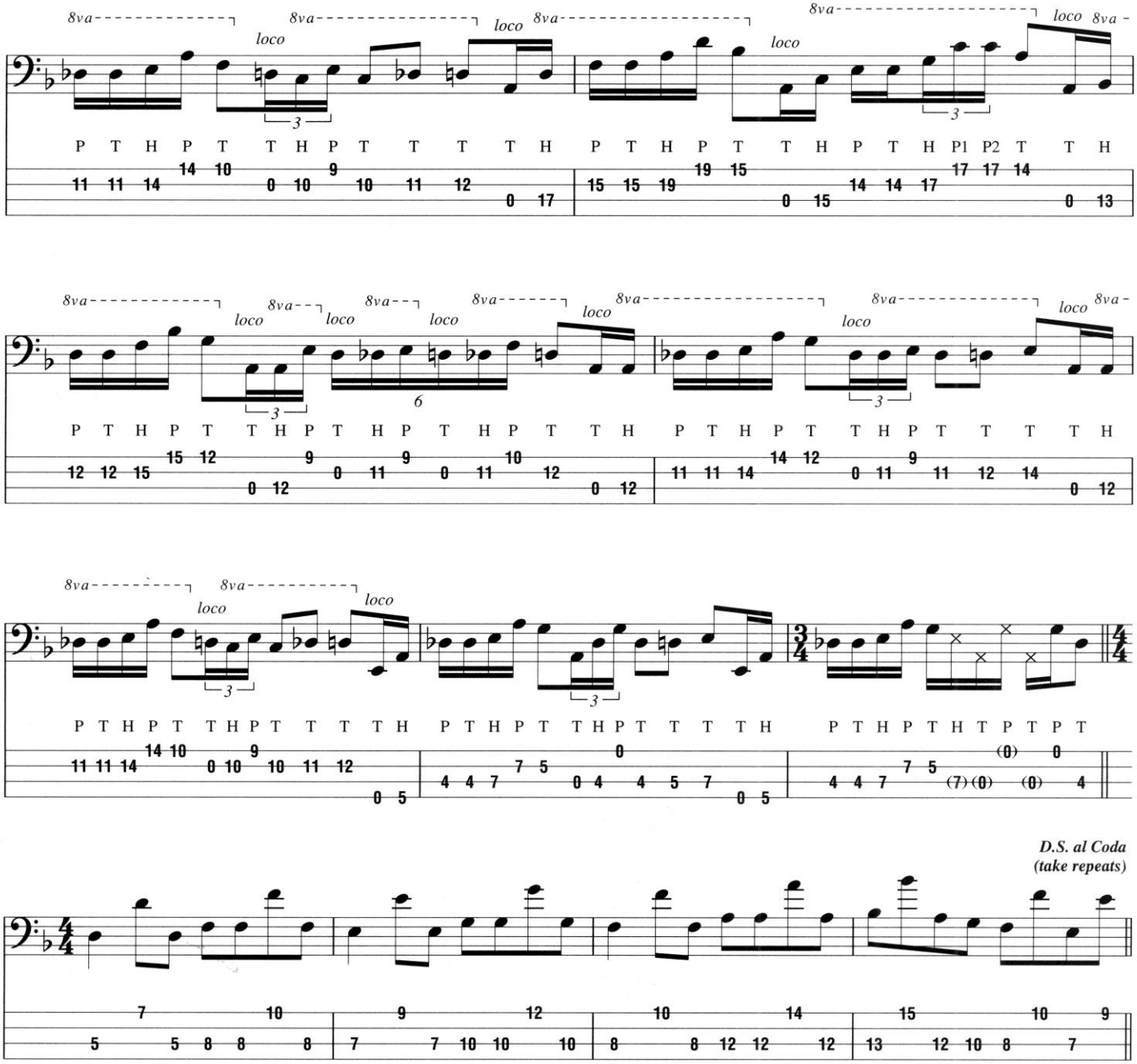

D
T P1 P2 T T T T P1 P2 T T T
1.
T P1 P2 T T T T P1 P2 T T T sim.
2.
E
T H P T H P T H T H P T H P T H T H P T H T H P T H P T H T H
1.
2.
To Coda


F
Banjo Solo
Bass: w/ Bass Fig. 1
Dm Dm/F E°7 G°7 Dm/F Dm/A B♭7 A7 Dm Dm/F E°7 G°7 Dm/F Dm/A B♭ A7
Dm C7 B♭7 E7/A♭ B♭7 A7 Dm C7 B♭7 E7/A♭ B♭7 E♭7
G
H
Bass Solo
T H T P T T P T P T T H P T T P
1.
2.

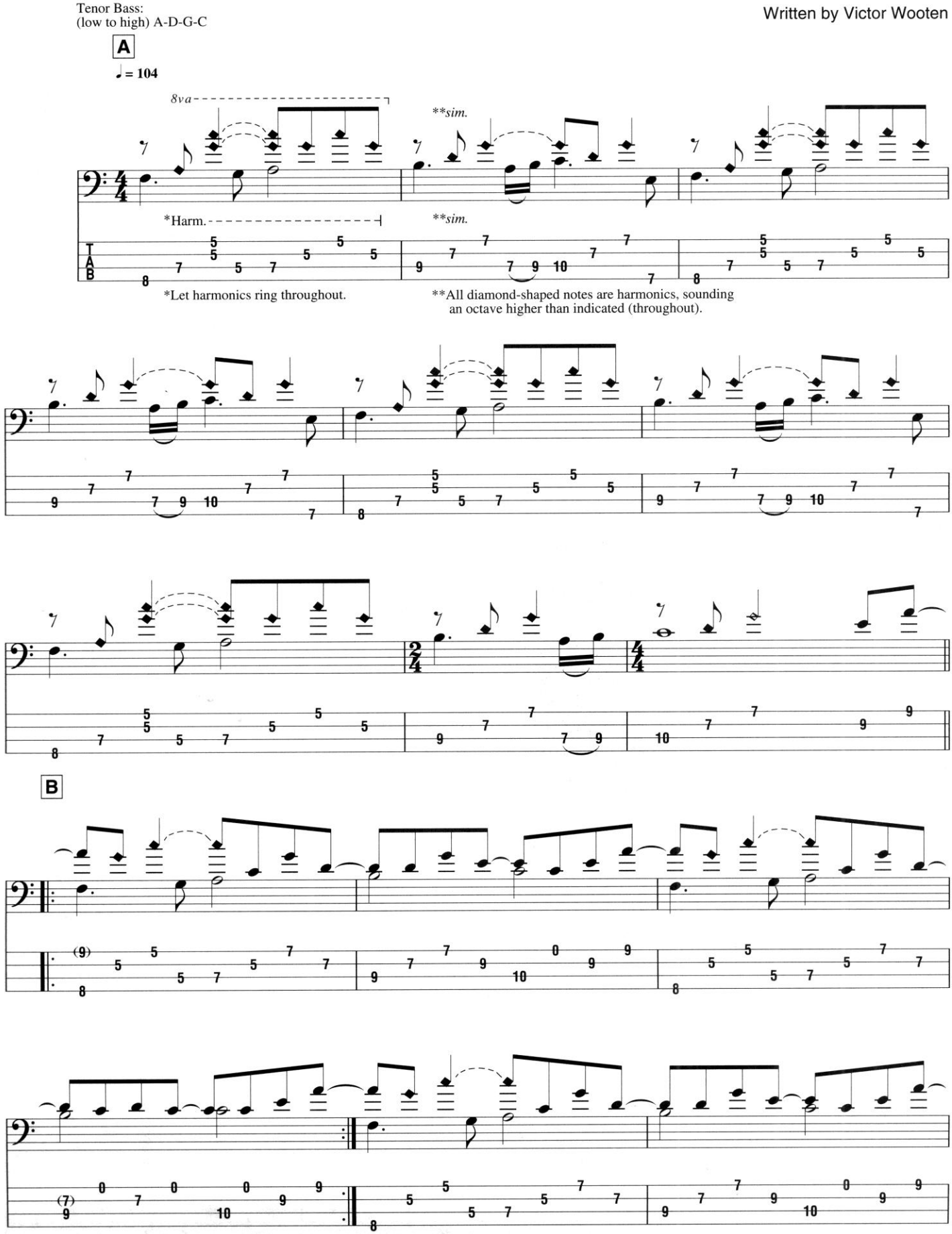

I
T T↑ P T T↑ P T T↑ P T T↑ P sim.
T H P T H P T H T T P
T T↑ P T T↑ P T T↑ P T H P T H P T H T H P T H P T H T H T H P T H P T
T T↑ P T T↑ P sim.
8va
loco
T H
J
P T H P T T H P T H P T T H P T H P T T H P T H P T T H P T H P T T H P T T T T H


8va
loco
P T H P T T H P T T T T H P T H P T T H P T H P1 P2 T T H
11 11 14 14 10 0 10 9 10 11 12 0 17 15 15 19 19 15 0 15 14 14 17 17 17 14 0 13
12 12 15 15 12 0 12 9 0 11 9 0 11 10 12 0 12 11 11 14 14 12 0 11 9 11 12 14 0 12
P T H P T T H P T T H P T H P T T H P T T T T H
11 11 14 14 10 0 10 9 10 11 12 0 5 4 4 7 7 5 0 4 4 5 7 0 5 4 4 7 7 5 (7) (0) (0) (0) 0 4
P T H P T H T P T P T
D.S. al Coda
(take repeats)
5 5 8 8 8 7 7 10 10 10 8 8 12 12 12 13 12 10 8 7
Coda
T T T P T T T P T P T T T T T T P T T T T T P T T
16 15 16 14 13 12 13 12 10 9 6 5 6 8 10 9 10 12 13 14 15
T T T P1 P2 T P1 P2 T T T P1 P2 T P1 P2 T P1 P2 T T T
16 15 16 14 14 15 12 12 13 12 13 10 10 12 9 9 11 7 7 10 8 5

SOMETIMES I LAUGH

Tenor Bass:
(low to high) A-D-G-C

Written by Victor Wooten



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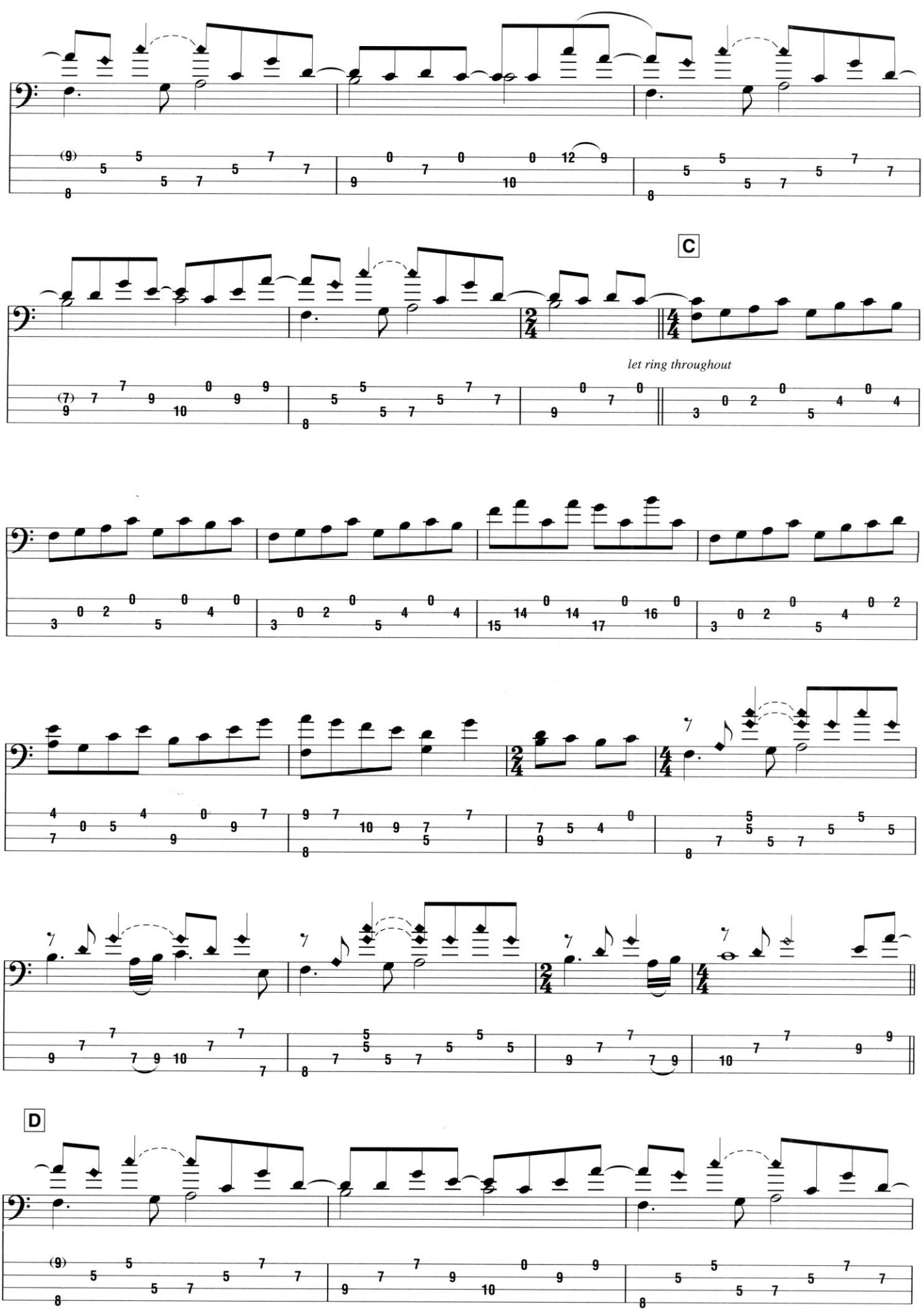
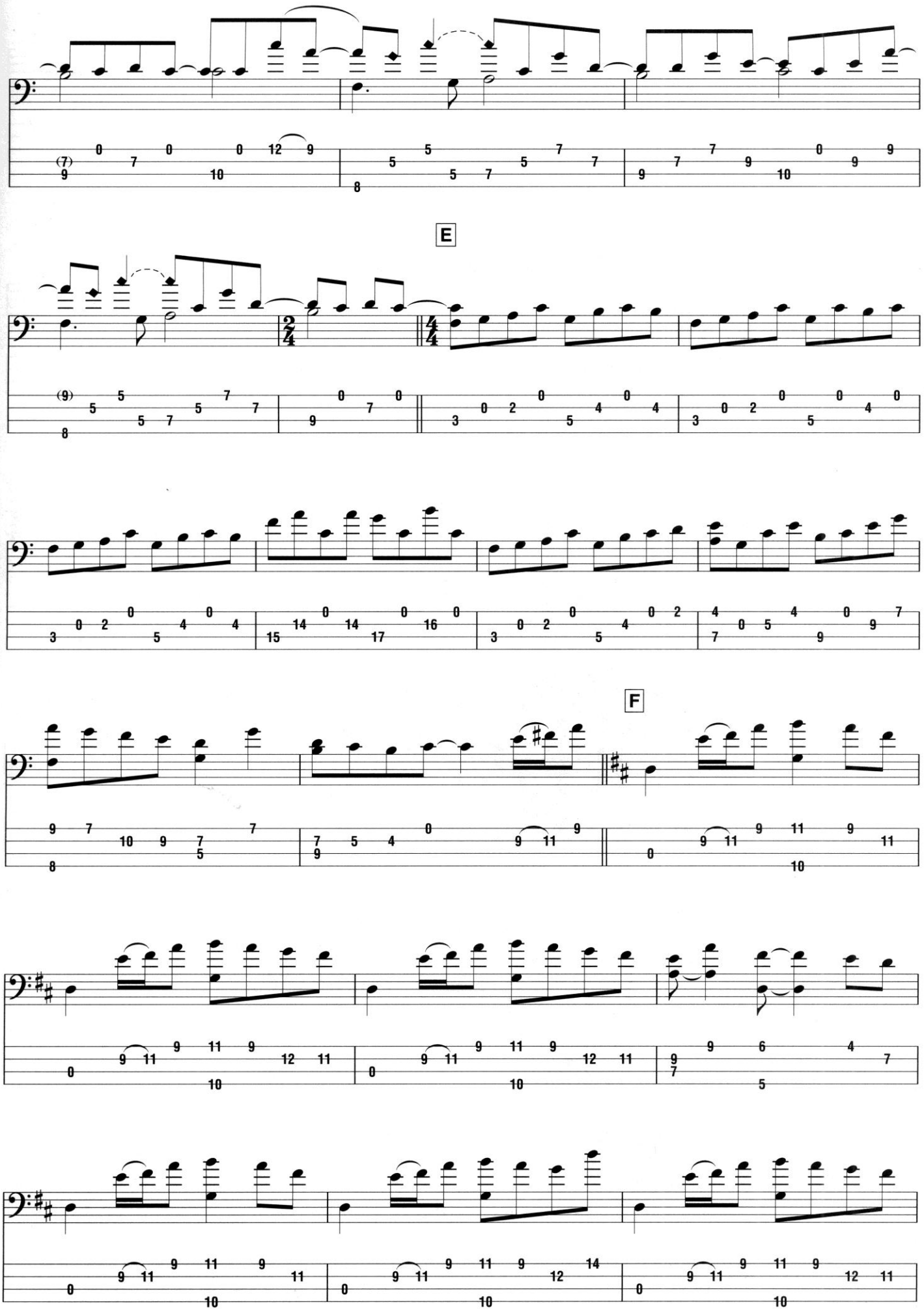
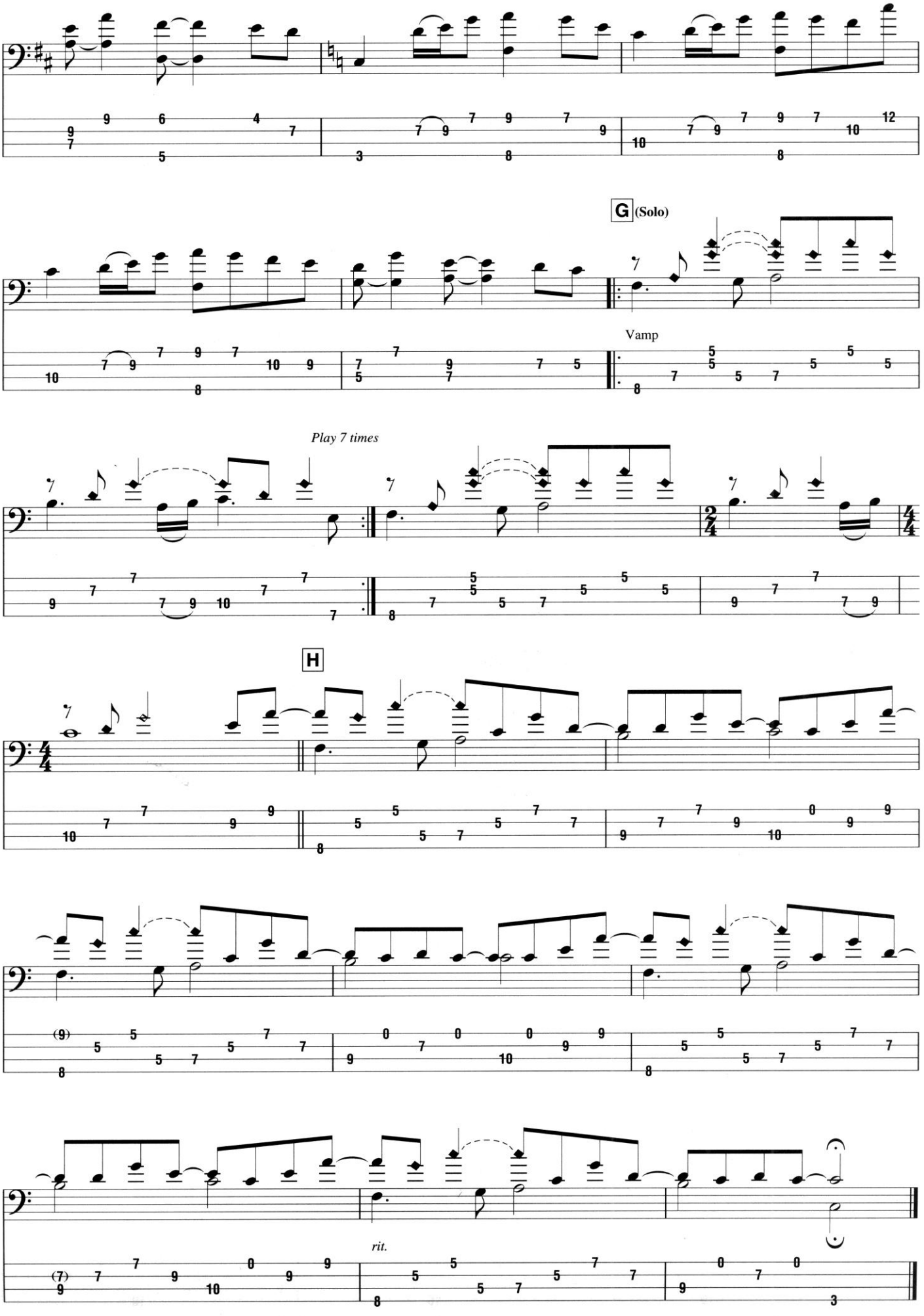
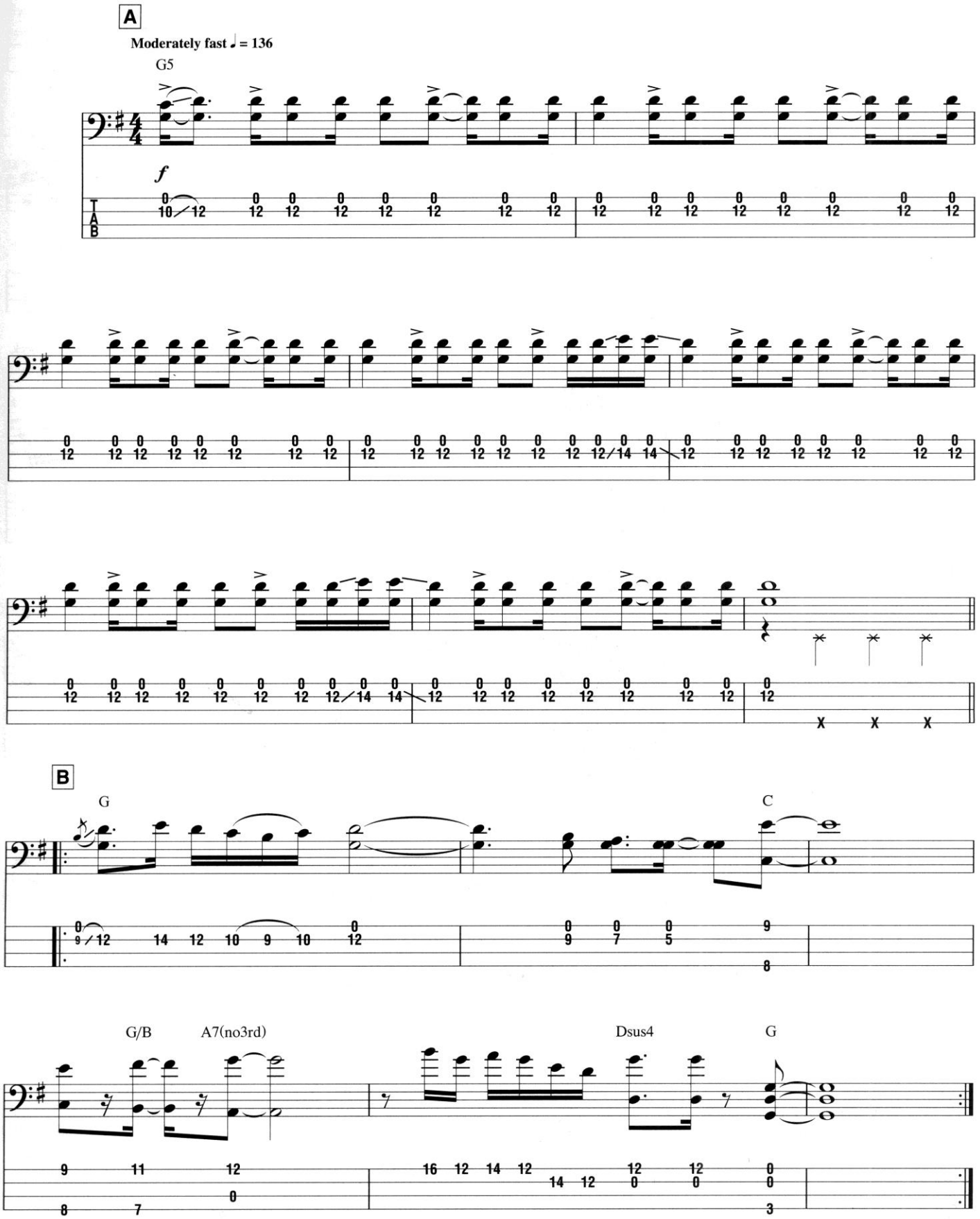

C
let ring throughout
D


E
F


G (Solo)
Vamp
Play 7 times
H
rit.

STOMPING GROUNDS

Written by Victor Wooten
and Bela Fleck



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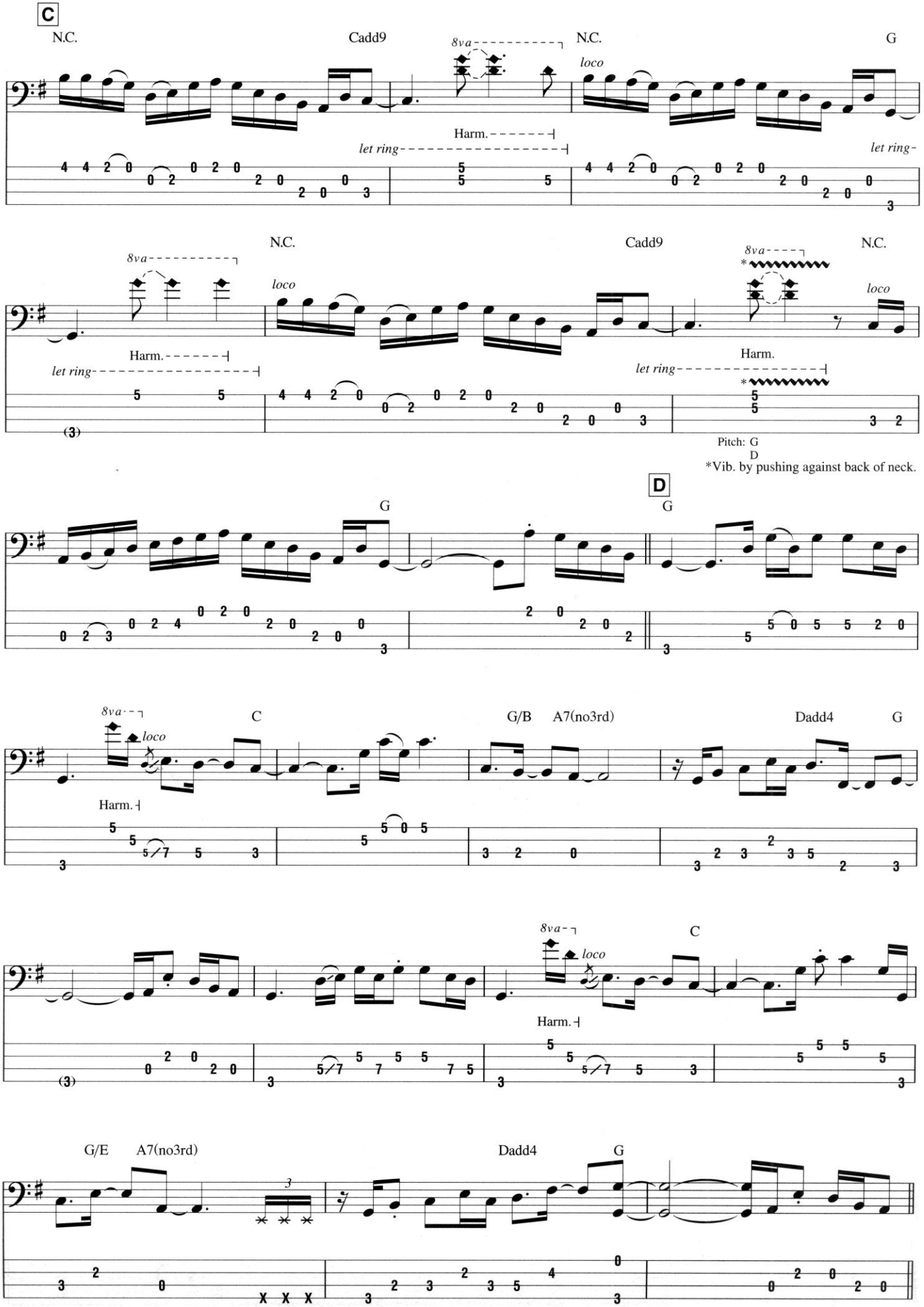
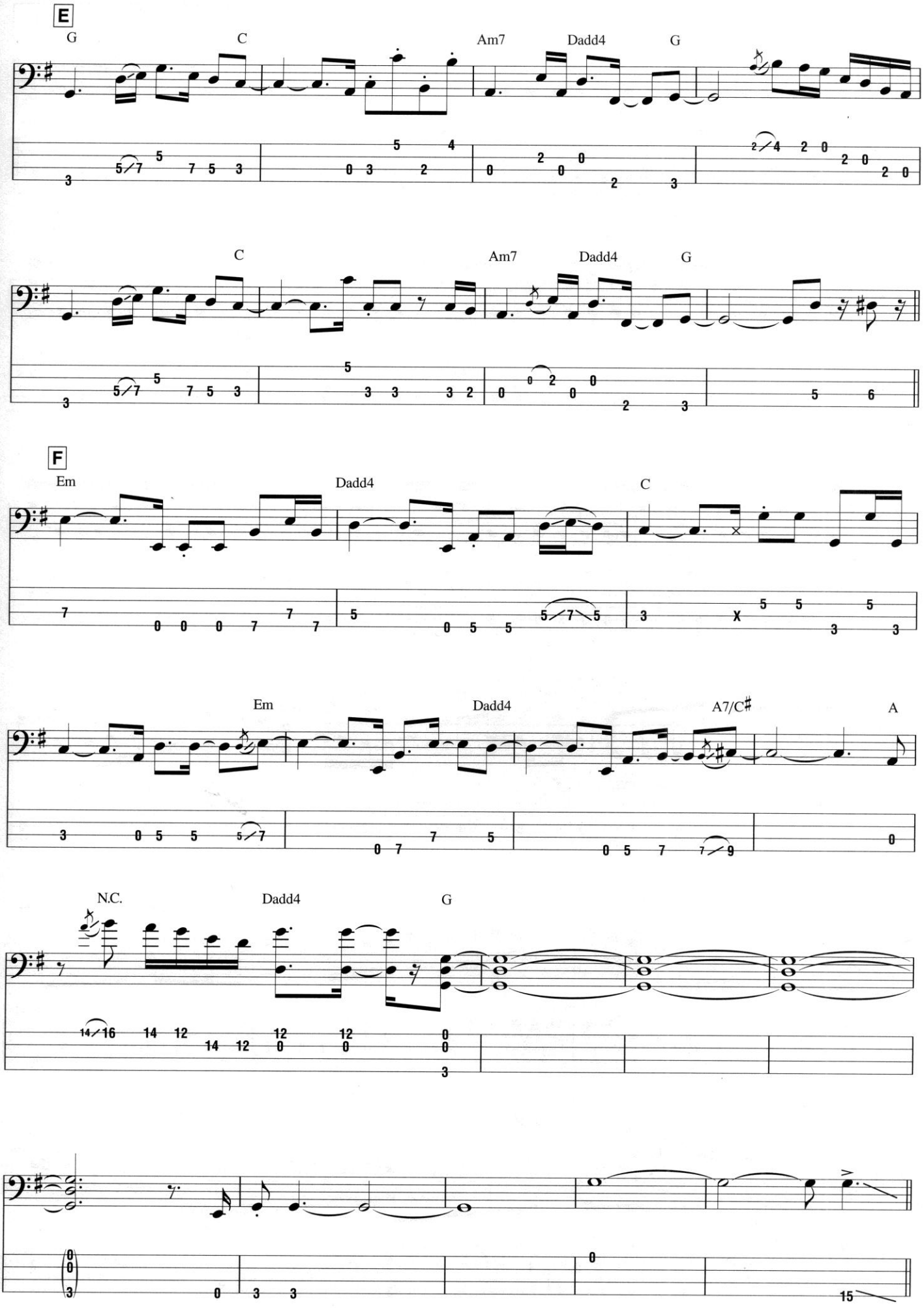
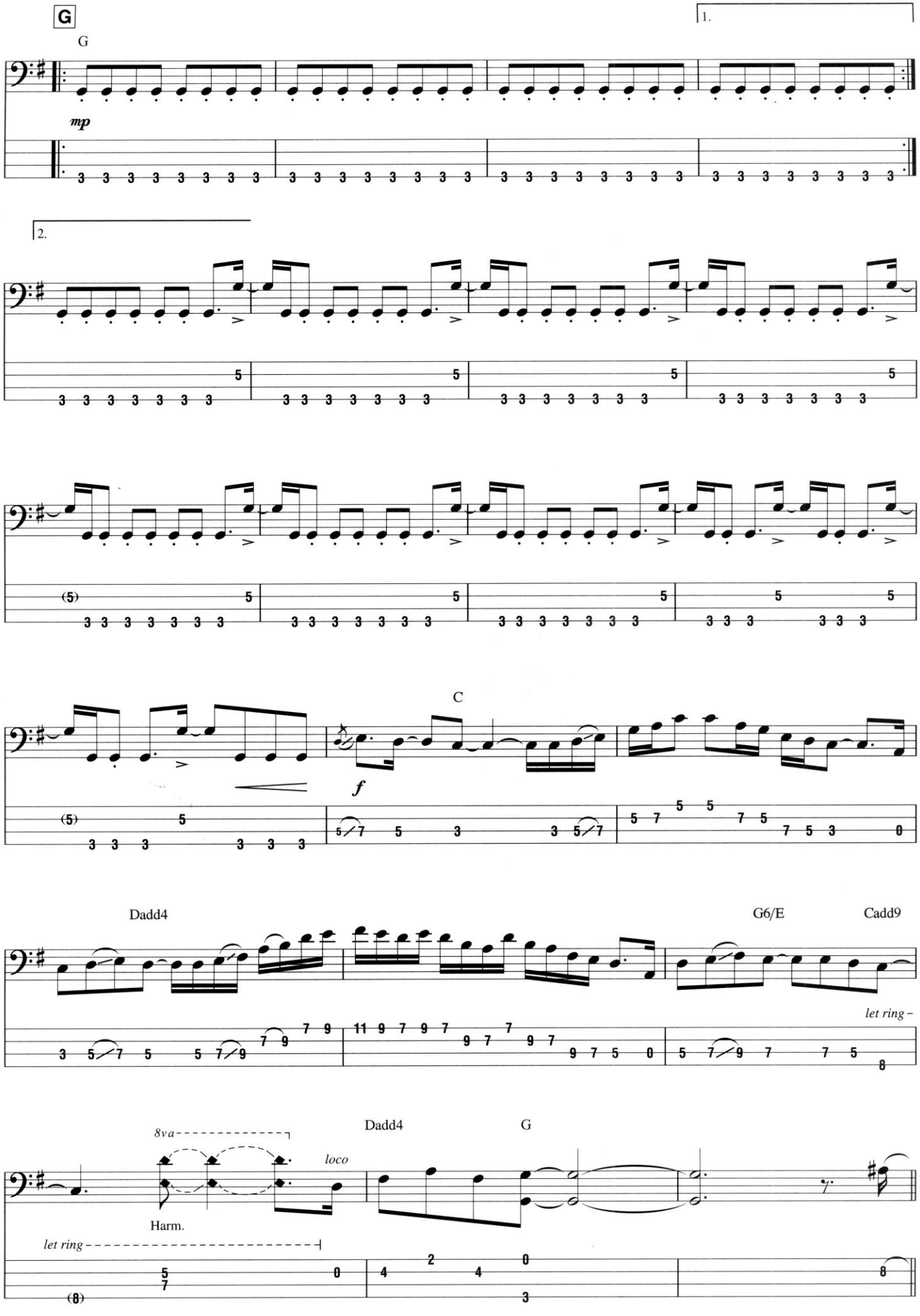
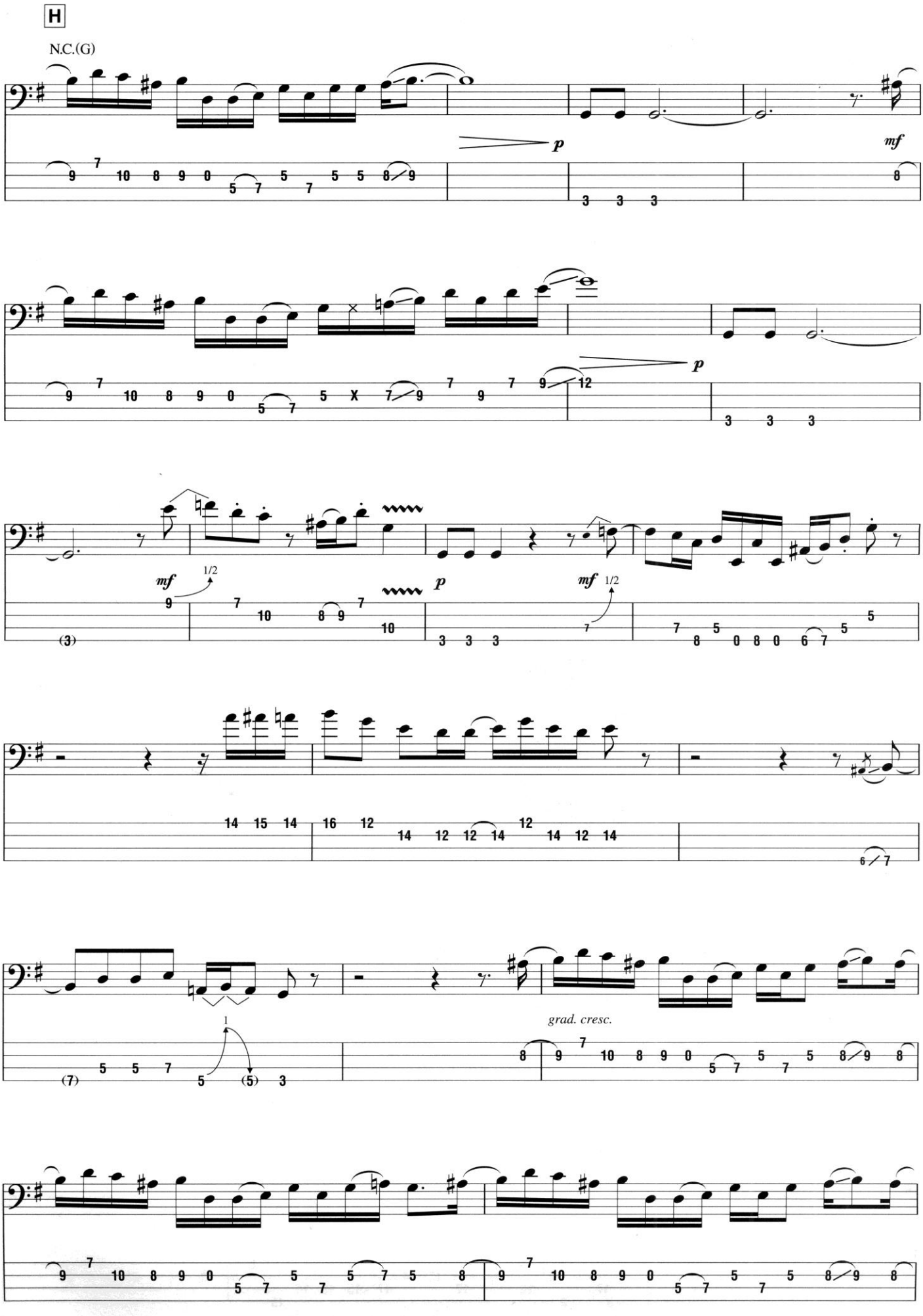
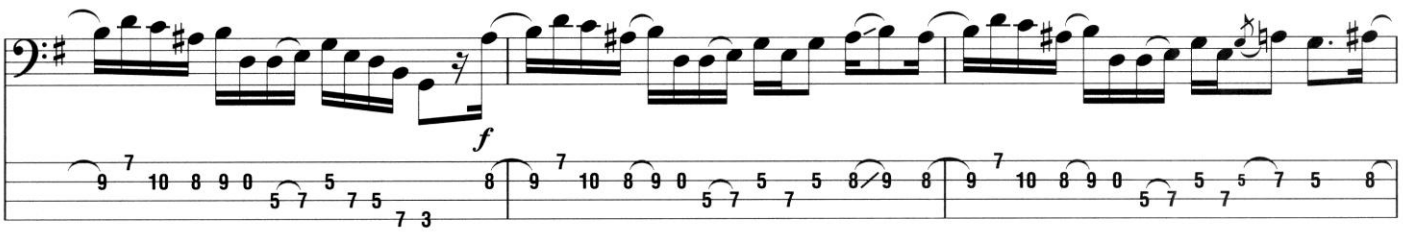
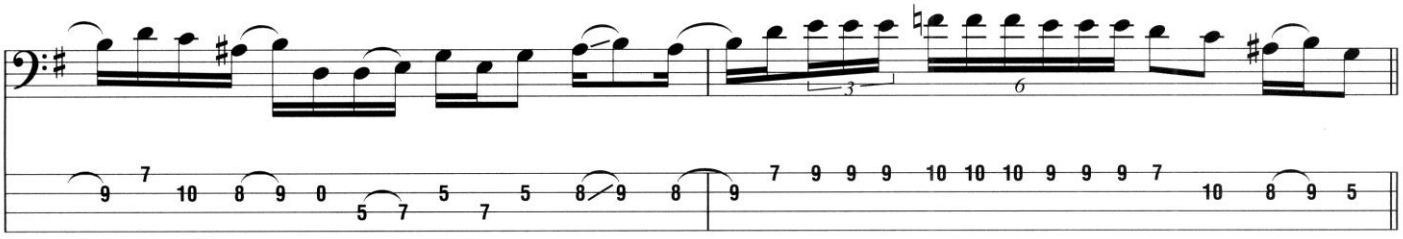

C
N.C.
Cadd9
8va
loco
N.C.
G
Harm.
let ring
let ring
N.C.
Cadd9
N.C.
8va
loco
8va
loco
Harm.
let ring
Harm.
let ring
(3)
Pitch: G
D
*Vib. by pushing against back of neck.
D
G
G
8va
loco
C
G/B
A7(no3rd)
Dadd4
G
Harm.
8va
loco
C
Harm.
(3)
G/E
A7(no3rd)
Dadd4
G


E
G
C
Am7
Dadd4
G
C
Am7
Dadd4
G
F
Em
Dadd4
C
Em
Dadd4
A7/C♯
A
N.C.
Dadd4
G

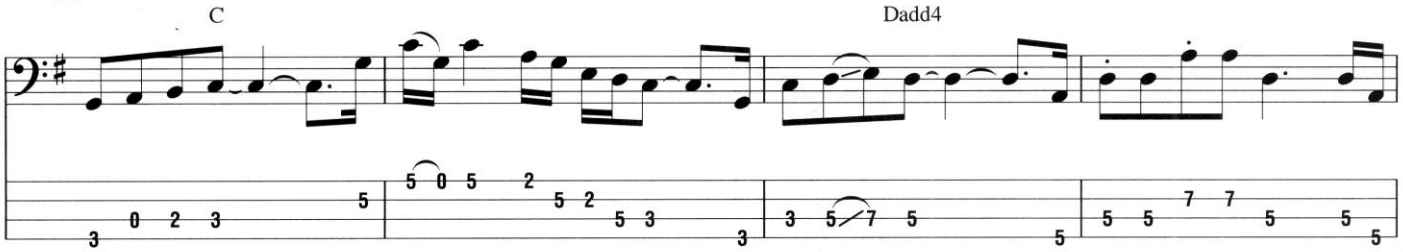

G
G
1.
mp
2.
C
f
Dadd4
G6/E
Cadd9
let ring
8va
loco
Harm.
let ring
Dadd4
G

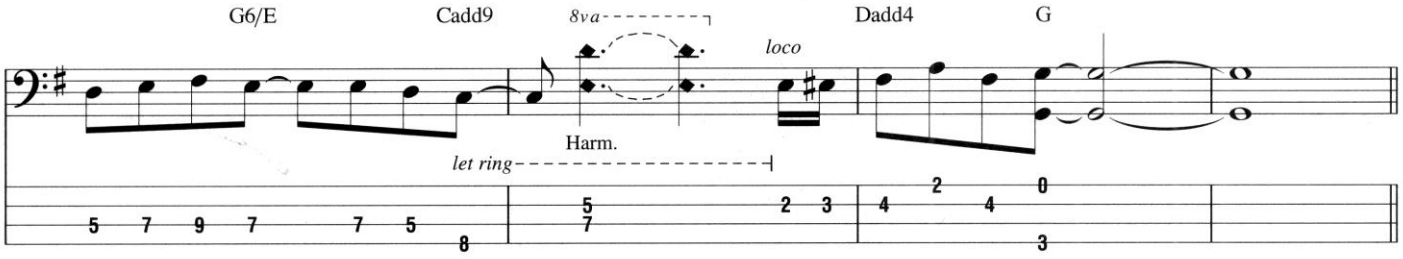

H
N.C.(G)
p
mf
p
mf
1/2
p
mf
1/2
grad. cresc.



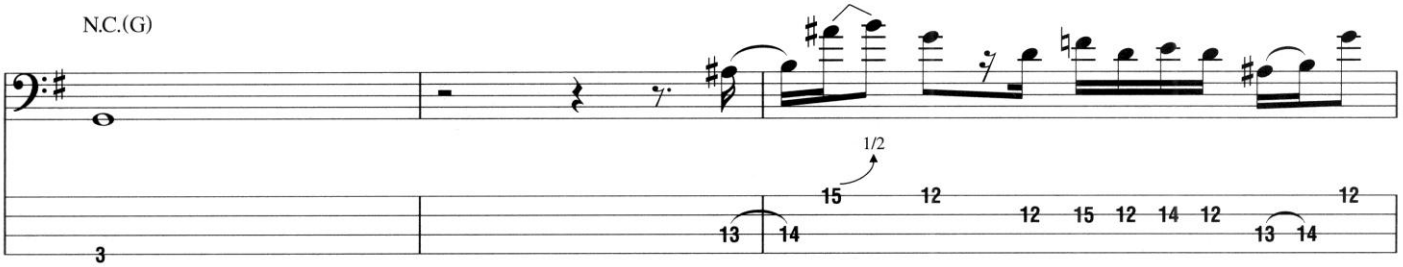


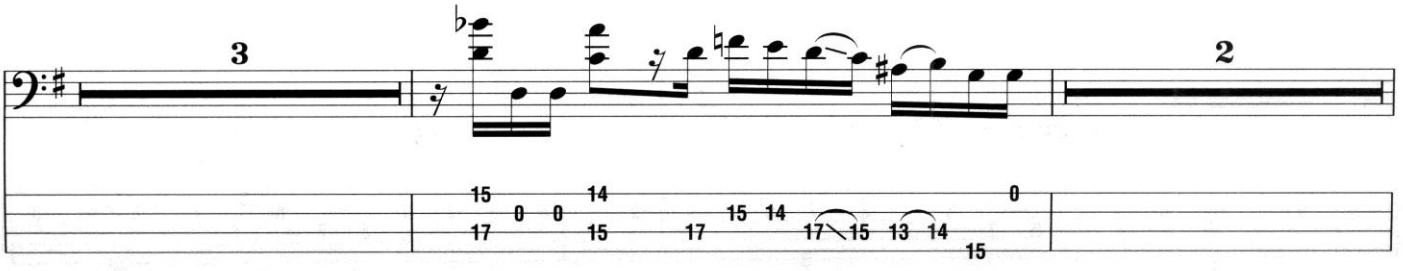
I

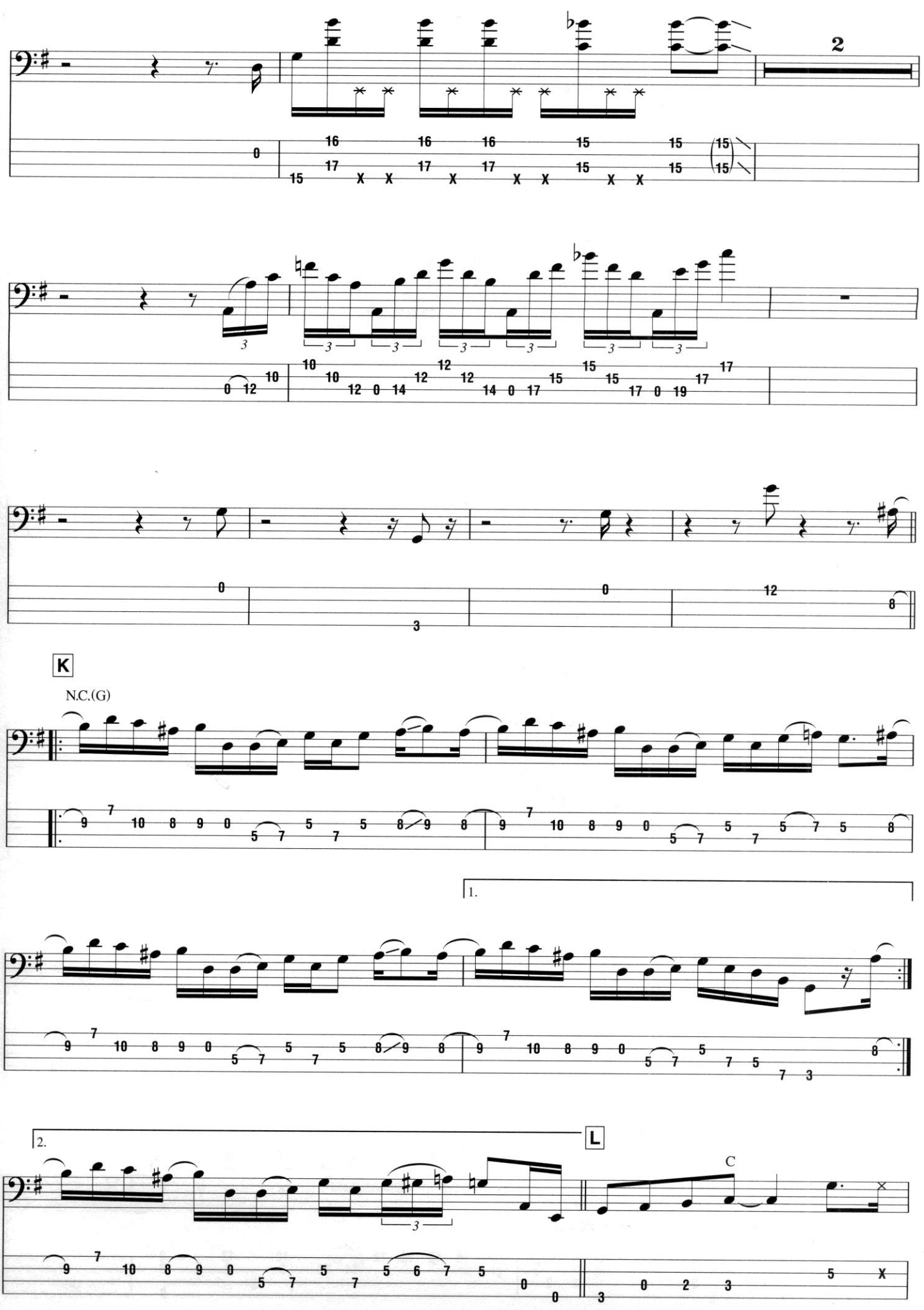


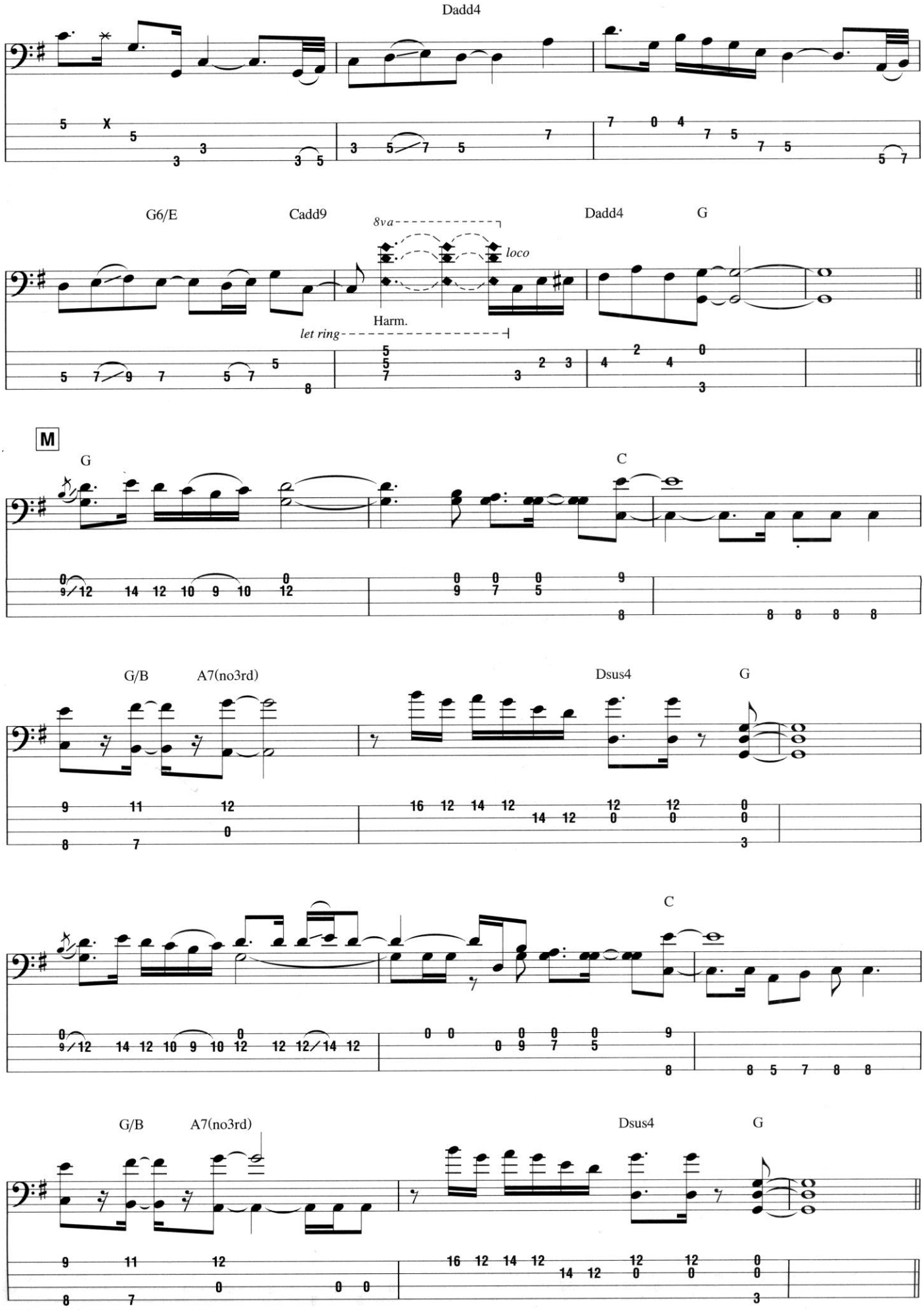


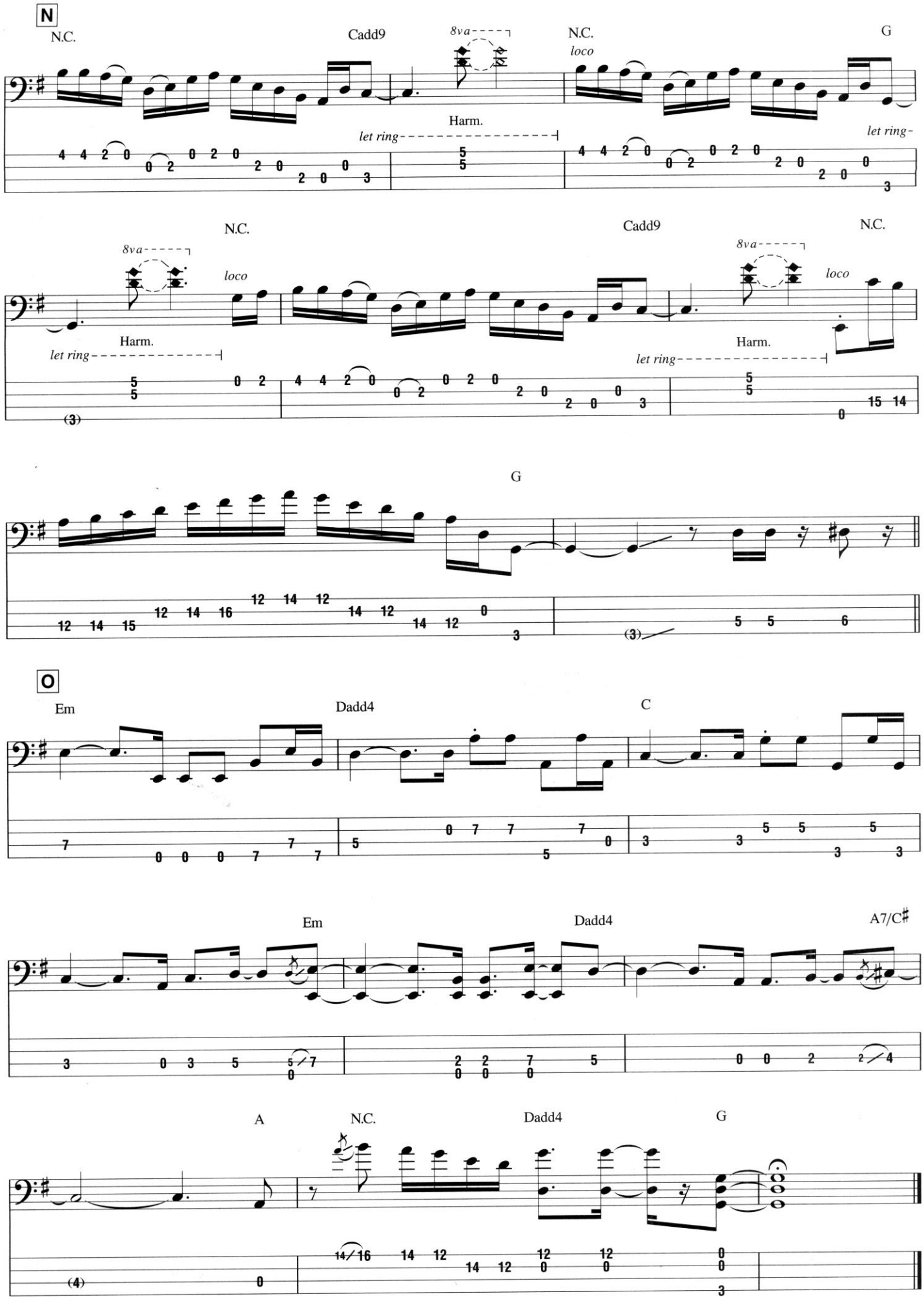
J





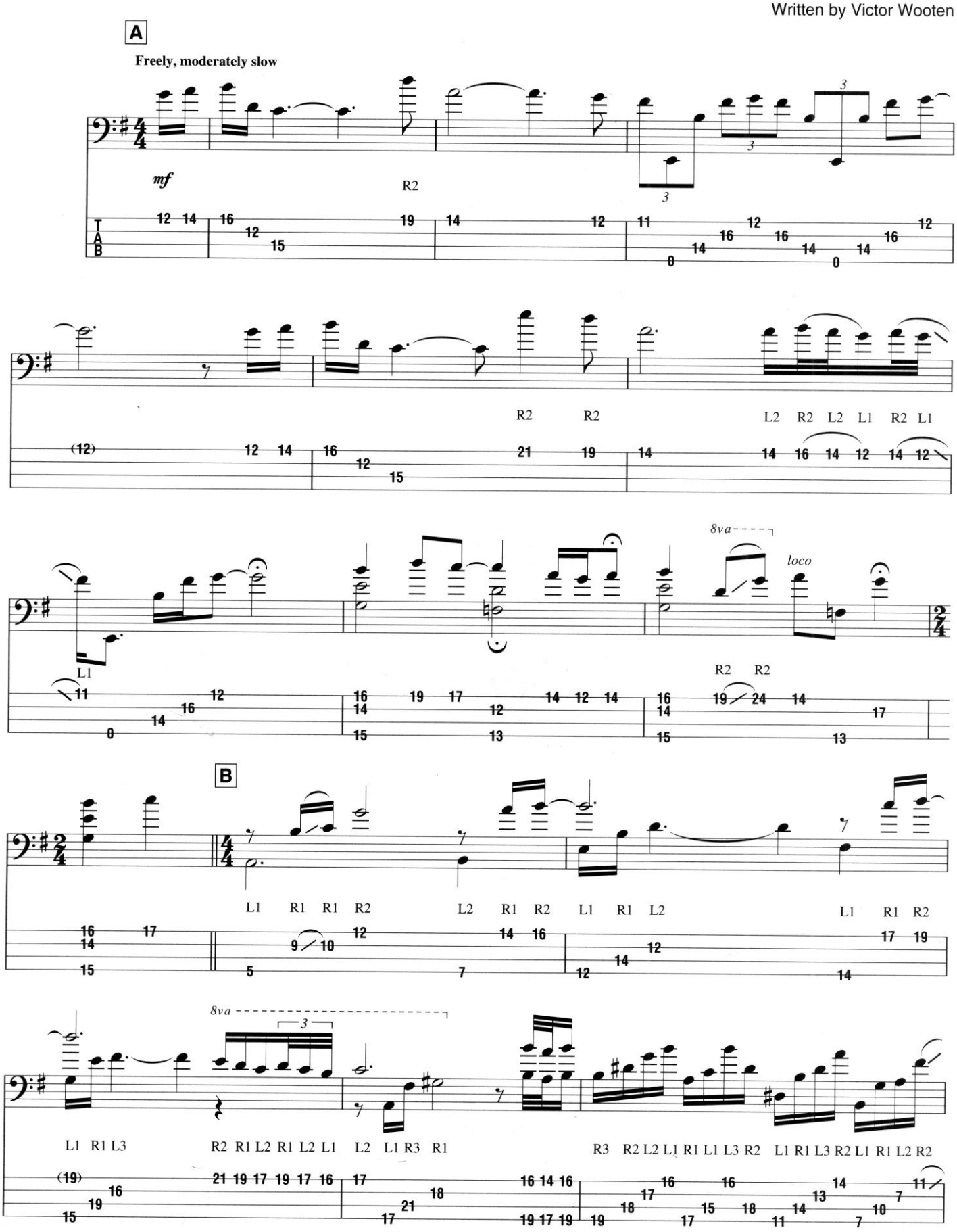

2
K
N.C.(G)
1.
2.
L
C


Dadd4
G6/E
Cadd9
8va
loco
Dadd4
G
Harm.
let ring
M
G
C
G/B
A7(no3rd)
Dsus4
G
C
G/B
A7(no3rd)
Dsus4
G


N
N.C.
Cadd9
8va
N.C.
loco
G
Harm.
let ring
let ring
N.C.
Cadd9
N.C.
8va
loco
8va
loco
Harm.
let ring
Harm.
let ring
G
O
Em
Dadd4
C
Em
Dadd4
A7/C♯
A
N.C.
Dadd4
G

THE VISION

Written by Victor Wooten



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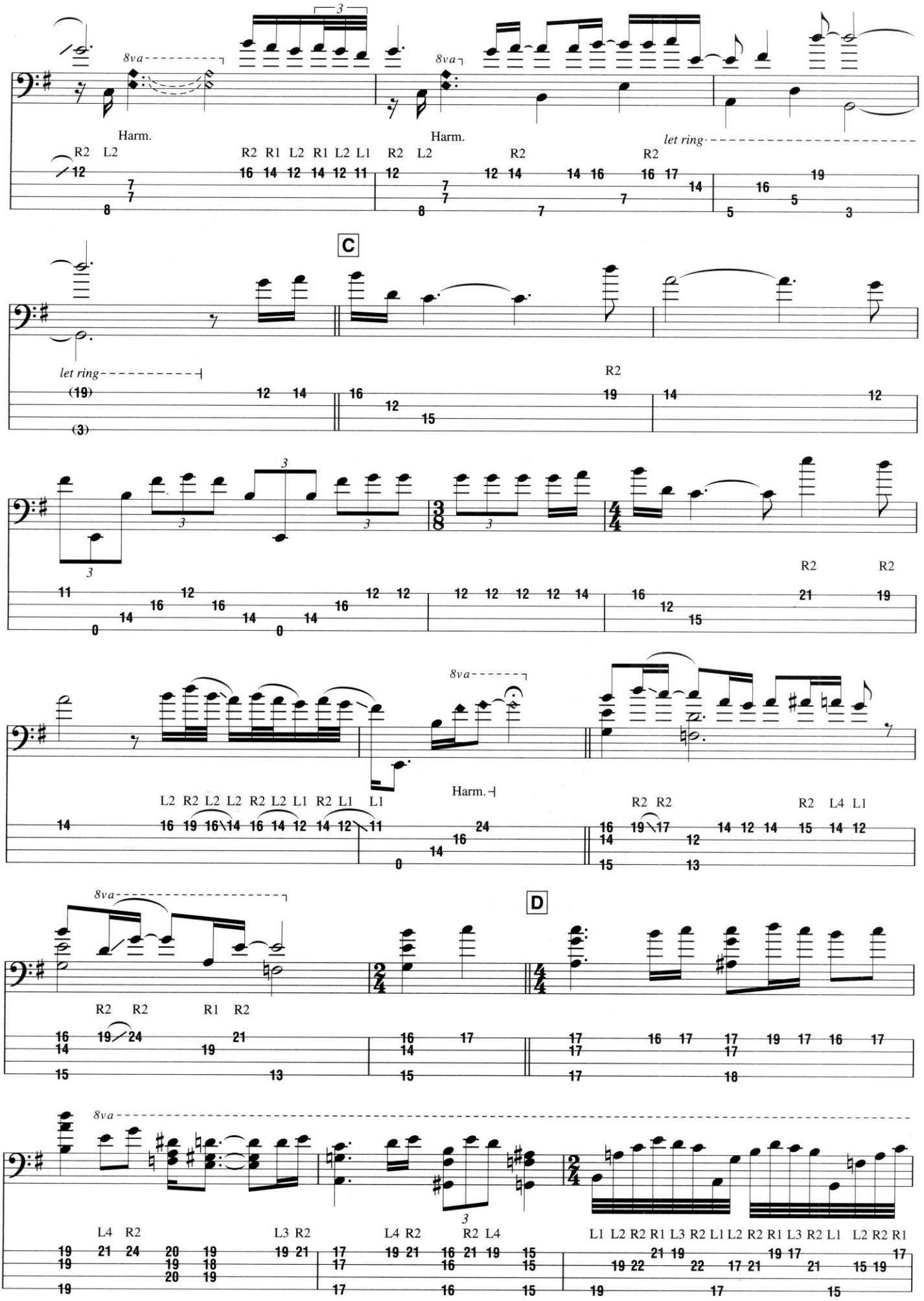
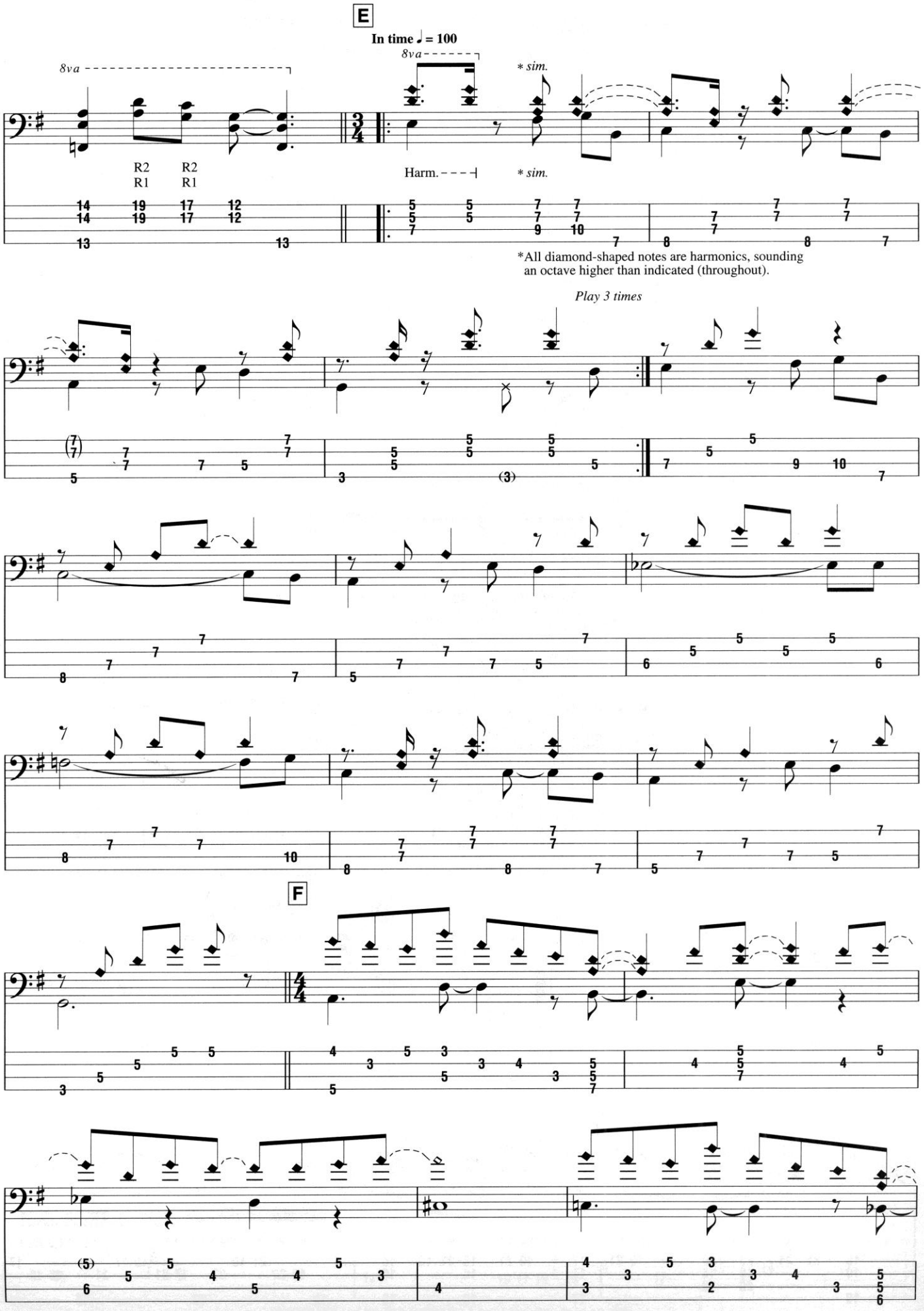
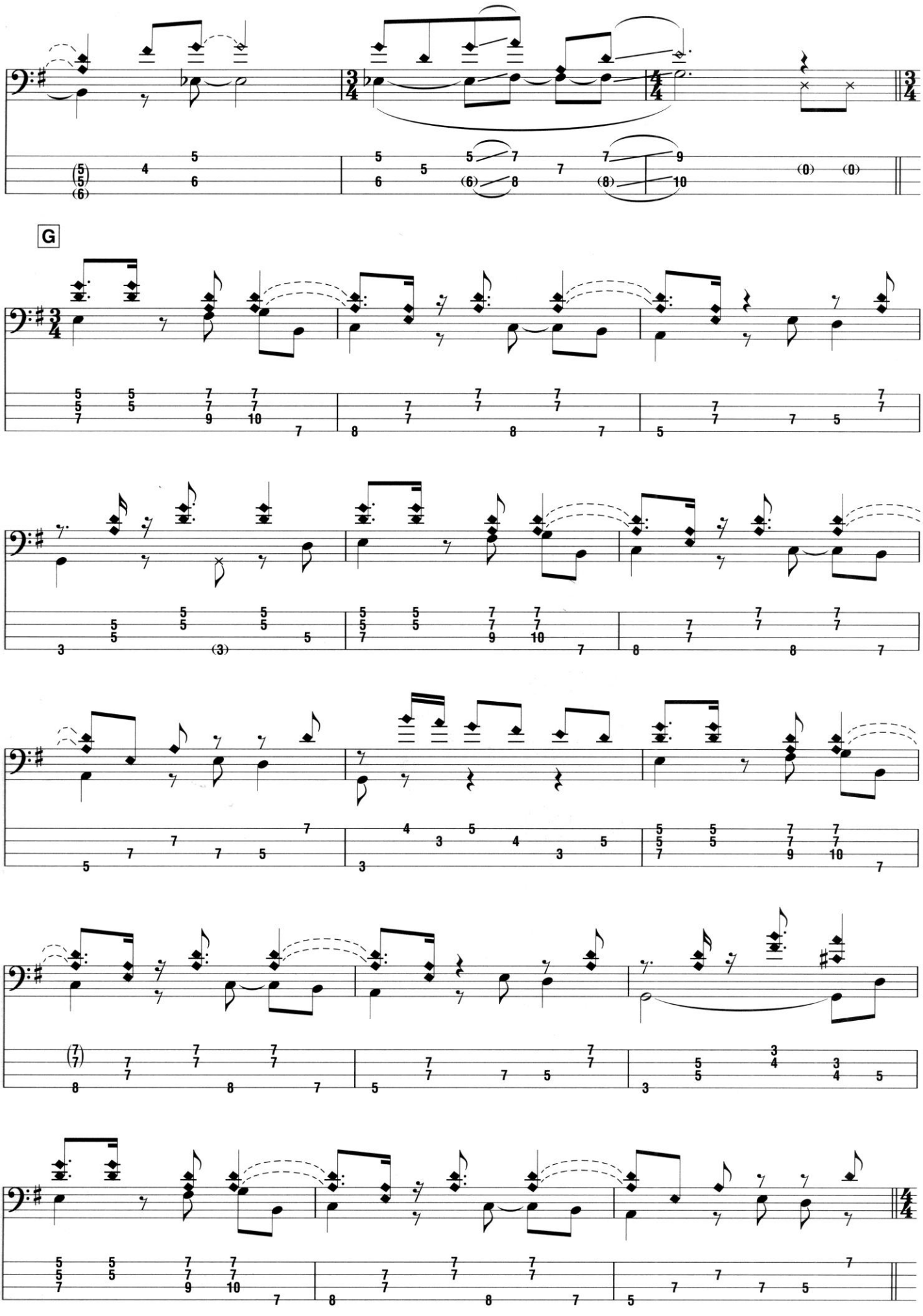
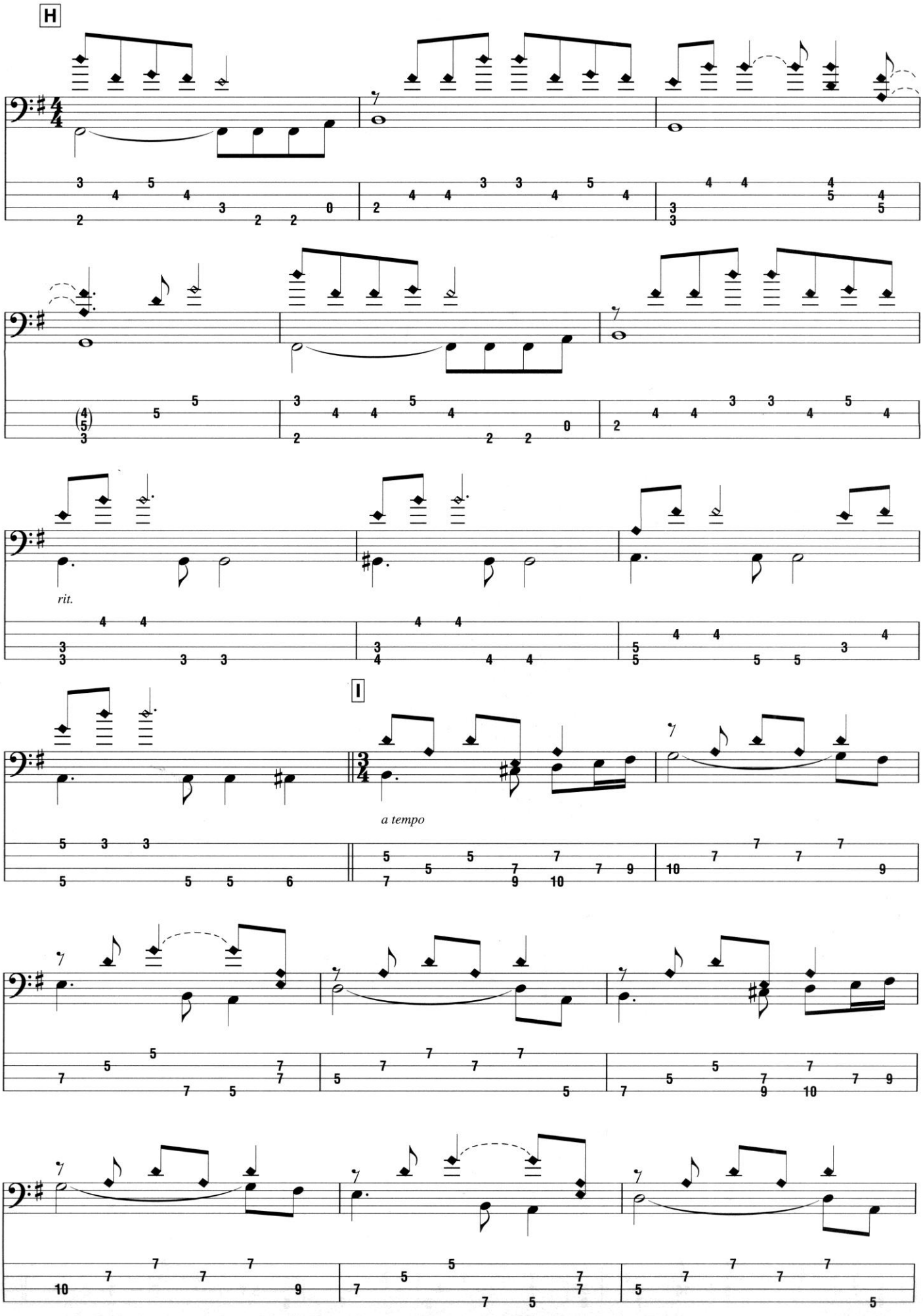
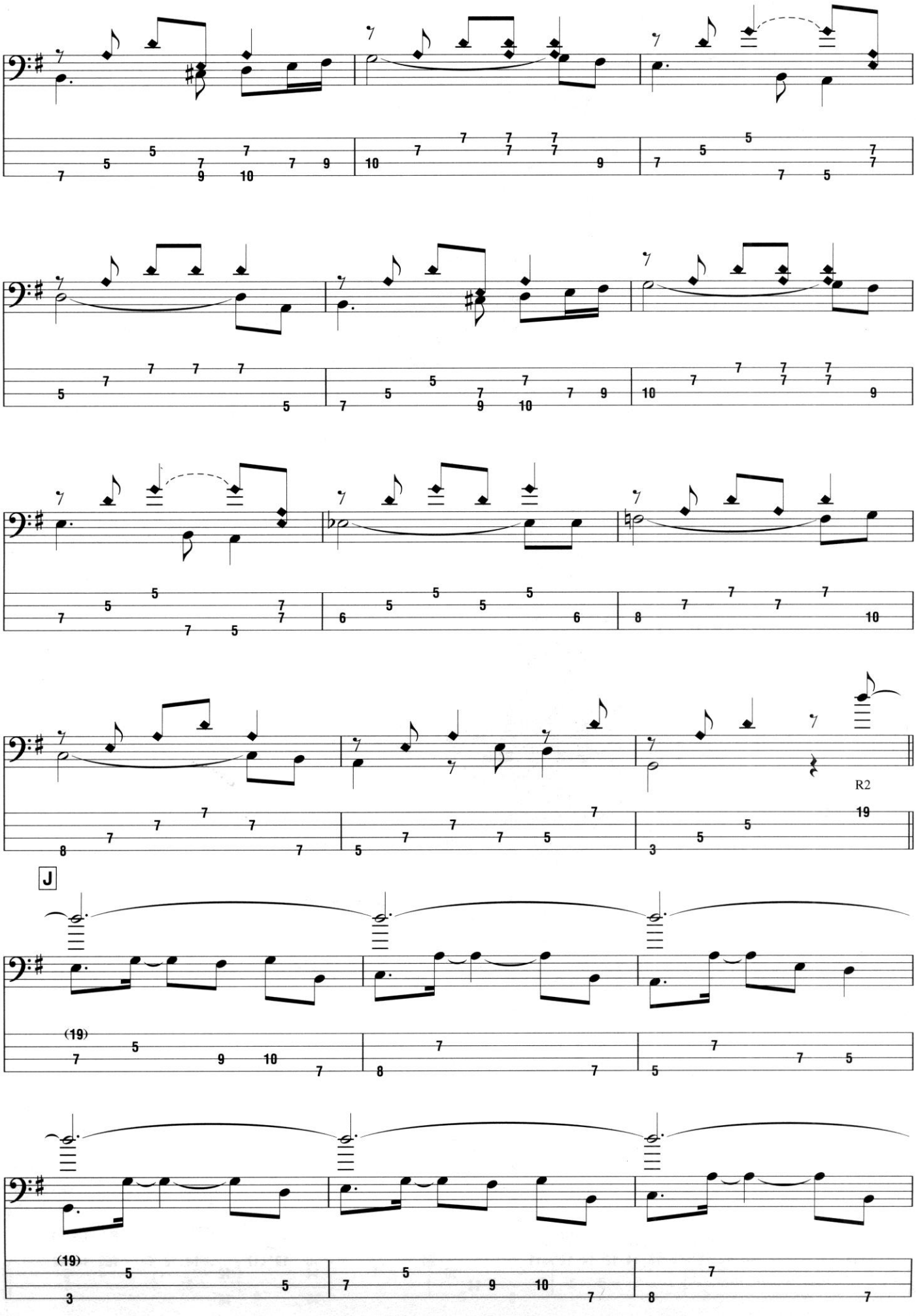
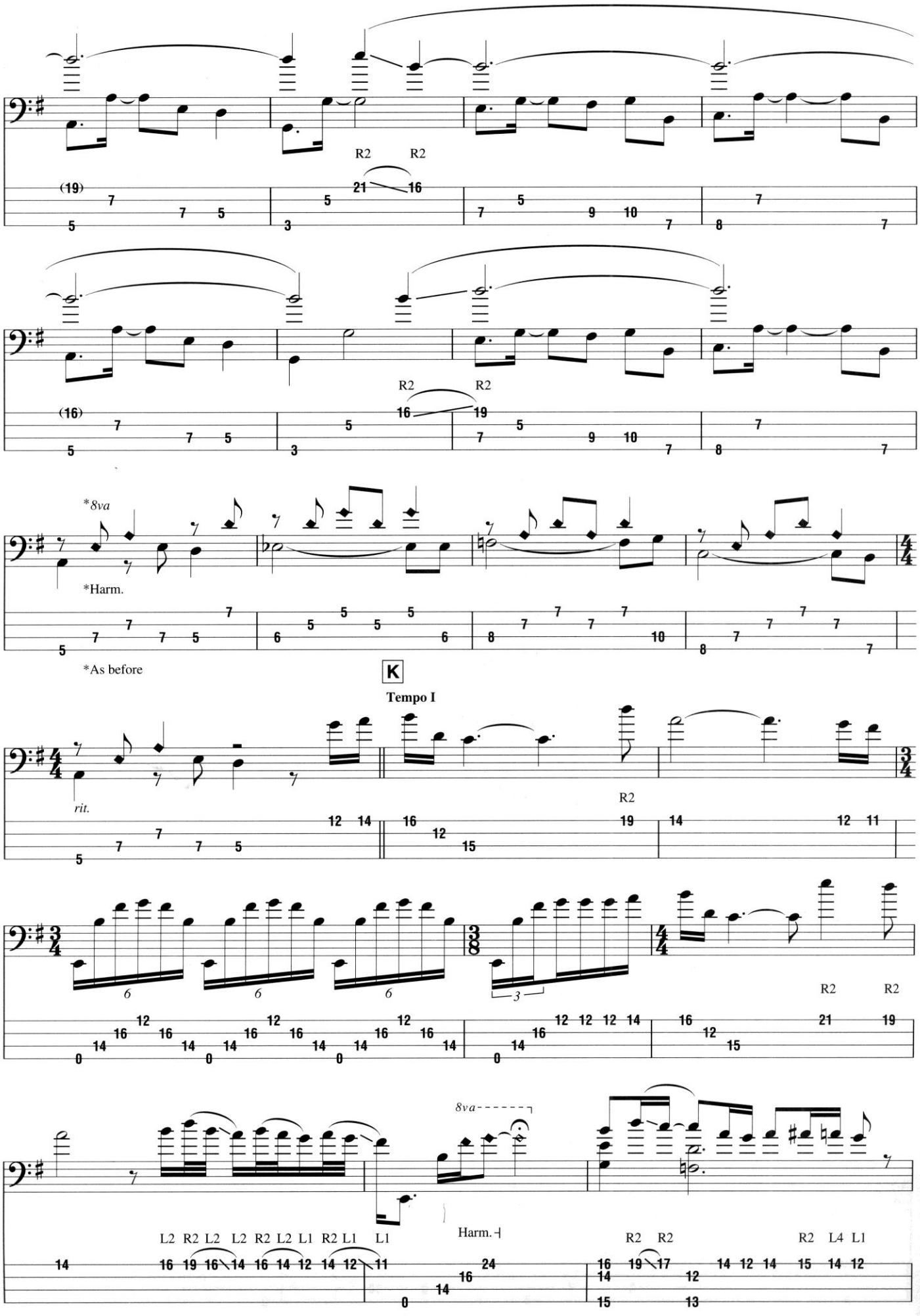

8va
Harm.
R2 L2
R2 R1 L2 R1 L2 L1
R2 L2
R2
R2
let ring
C
let ring
R2
R2 R2
L2 R2 L2 L2 R2 L2 L1 R2 L1 L1
Harm.
R2 R2
R2 L4 L1
D
R2 R2 R1 R2
L4 R2
L3 R2
L4 R2
R2 L4
L1 L2 R2 R1 L3 R2 L1 L2 R2 R1 L3 R2 L1 L2 R2 R1

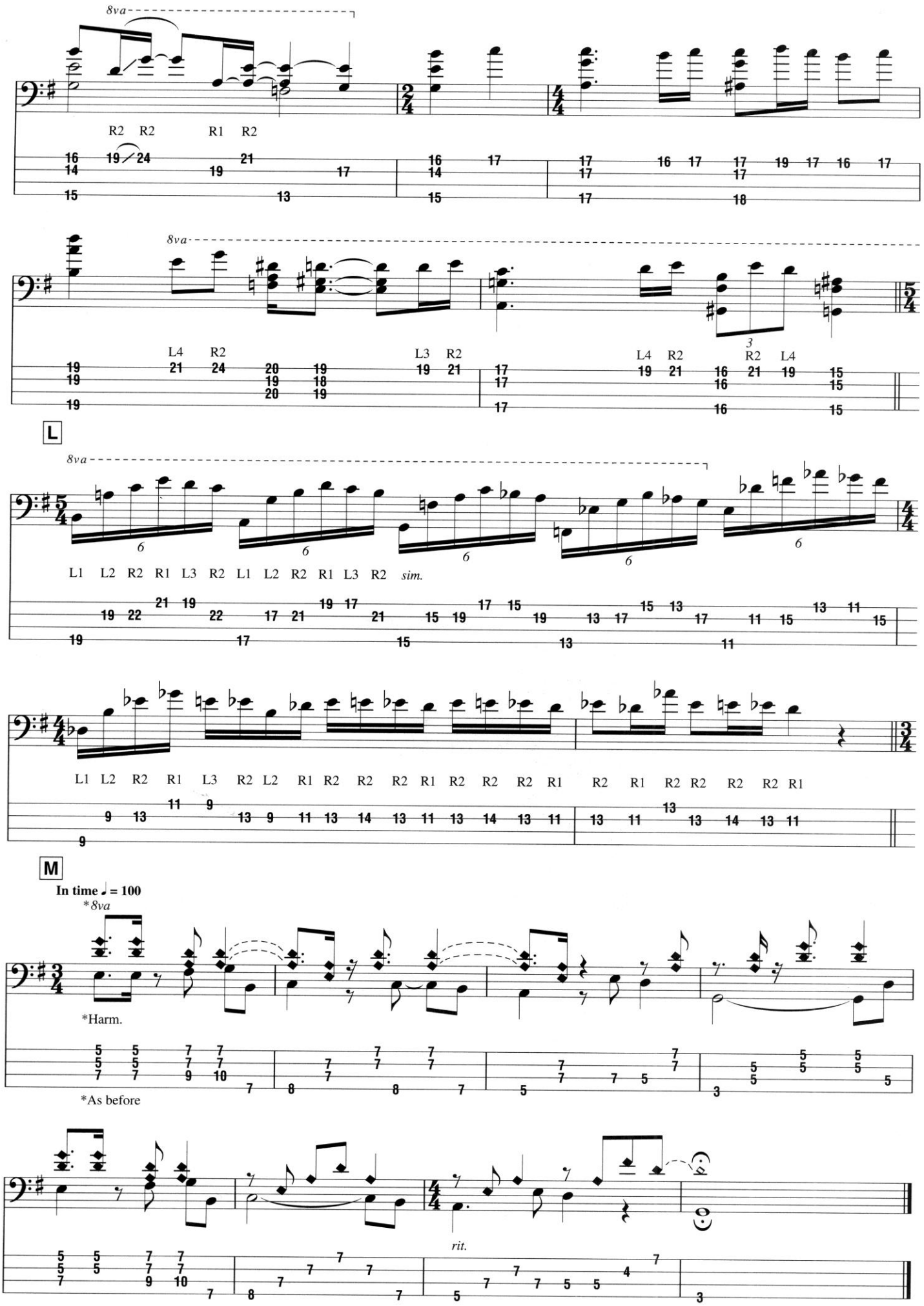

E
In time ♩ = 100
8va
8va
* sim.
R2 R2
R1 R1
Harm.
* sim.
*All diamond-shaped notes are harmonics, sounding an octave higher than indicated (throughout).
Play 3 times
F


G


H
rit.
I
a tempo

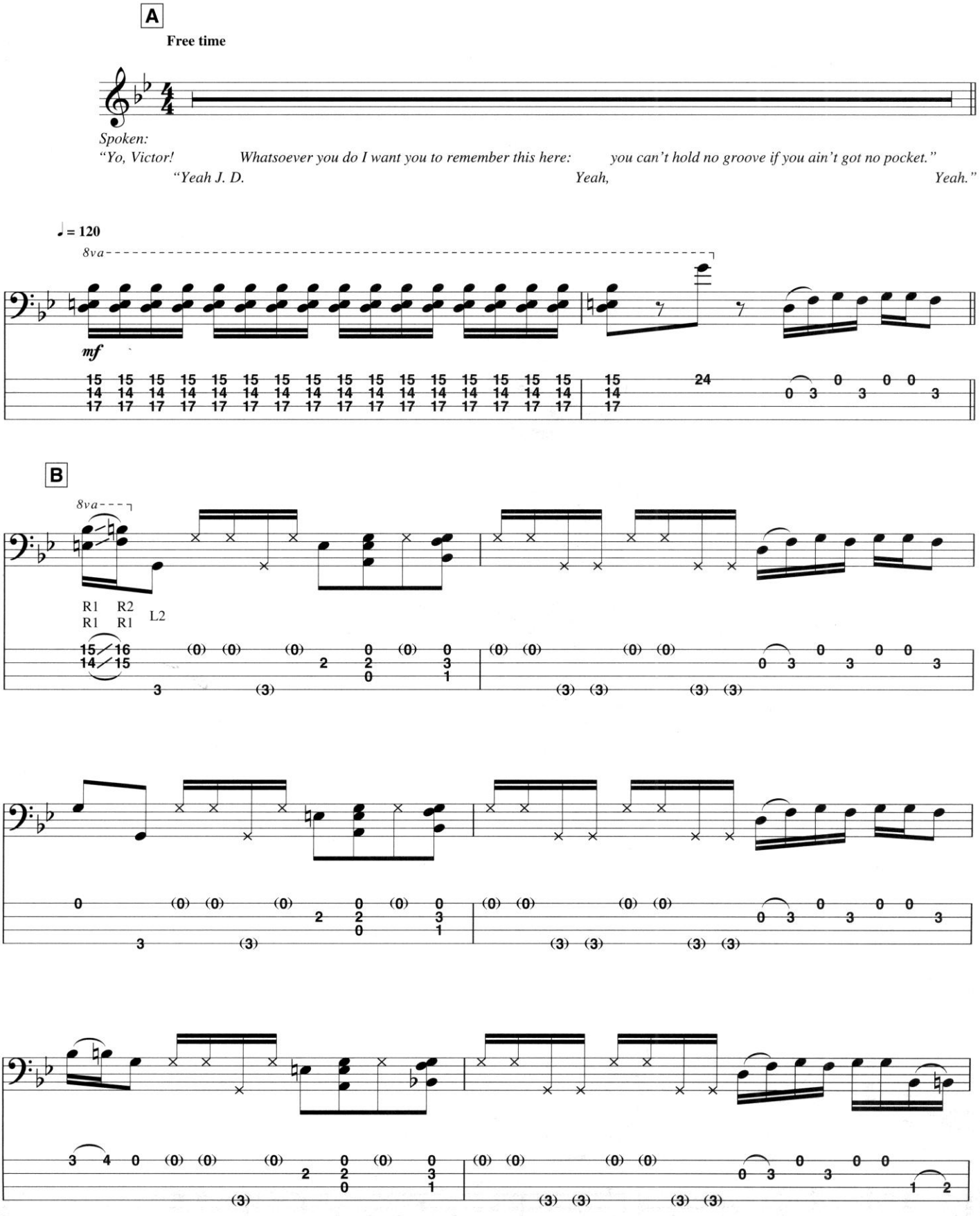

R2
J


R2 R2
R2 R2
*8va
*Harm.
*As before
K
Tempo I
rit.
R2
R2 R2
8va
Harm.
L2 R2 L2 L2 R2 L2 L1 R2 L1 L1
R2 R2
R2 L4 L1


8va
R2 R2 R1 R2
8va
L4 R2 L3 R2 L4 R2 R2 L4
L
8va
L1 L2 R2 R1 L3 R2 L1 L2 R2 R1 L3 R2 sim.
L1 L2 R2 R1 L3 R2 L2 R1 R2 R2 R2 R1 R2 R2 R2 R1 R2 R1 R2 R2 R2 R2 R1
M
In time ♩ = 100
*8va
*Harm.
*As before
rit.

YOU CAN'T HOLD NO GROOVE

Written by Victor Wooten



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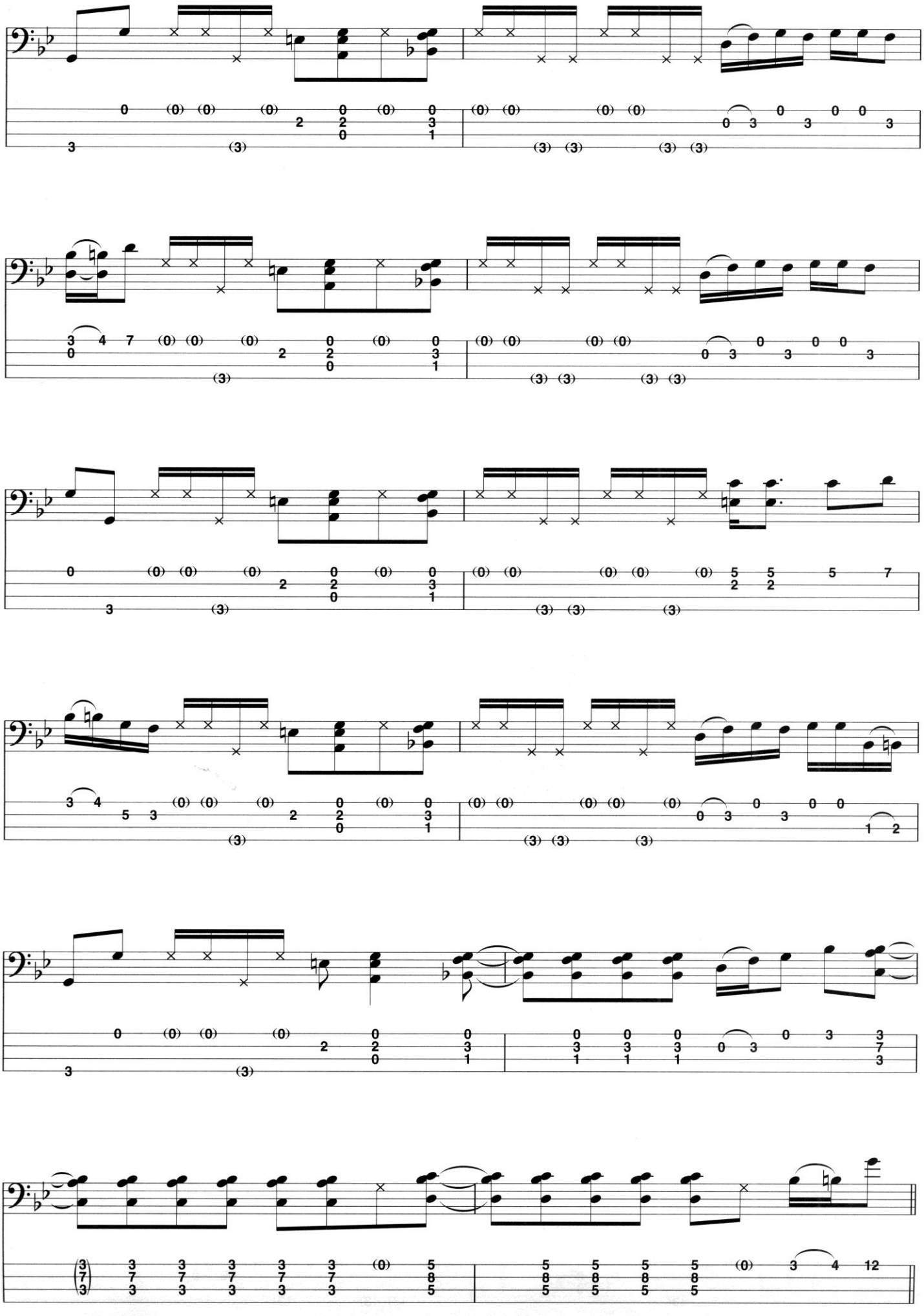
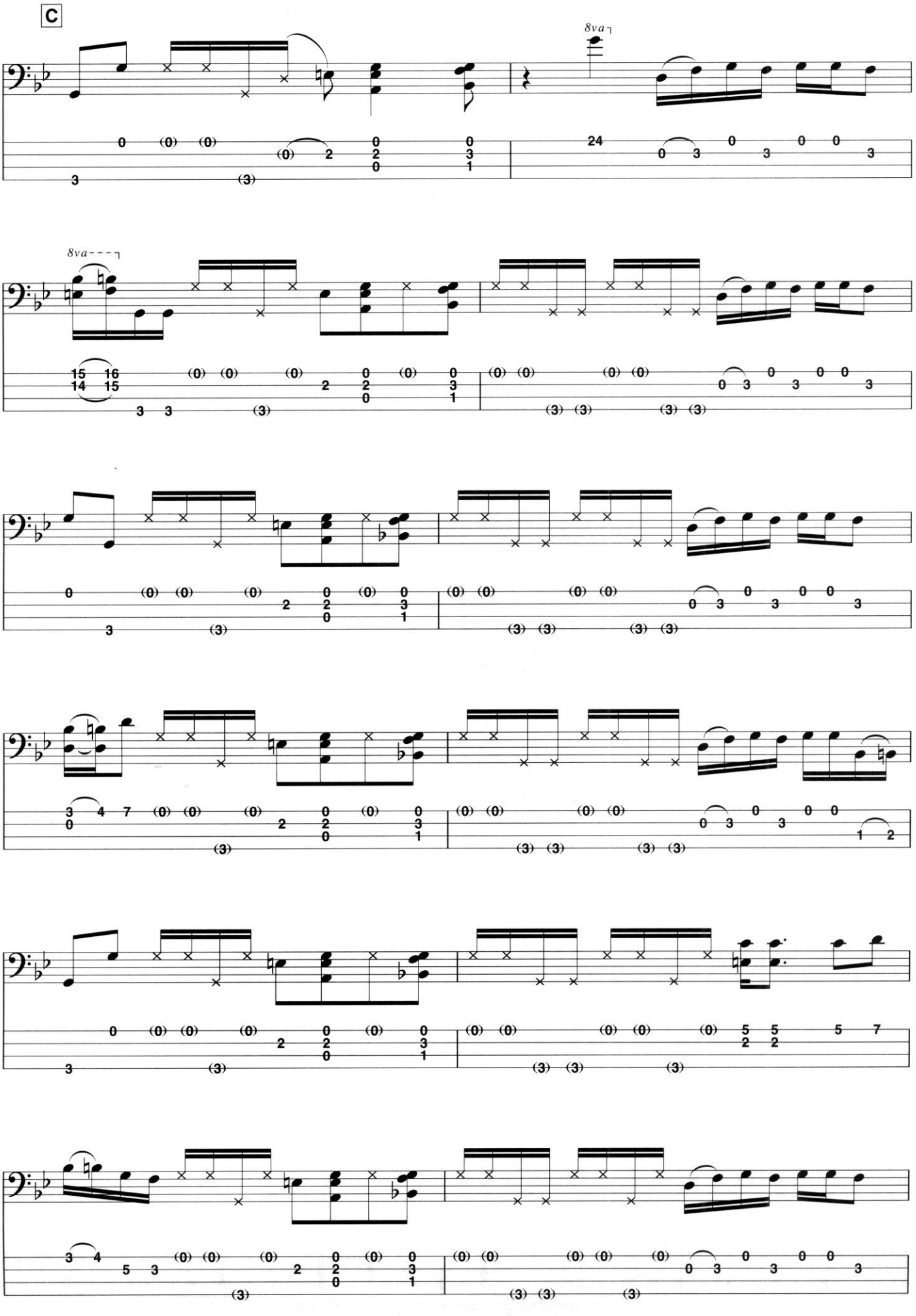
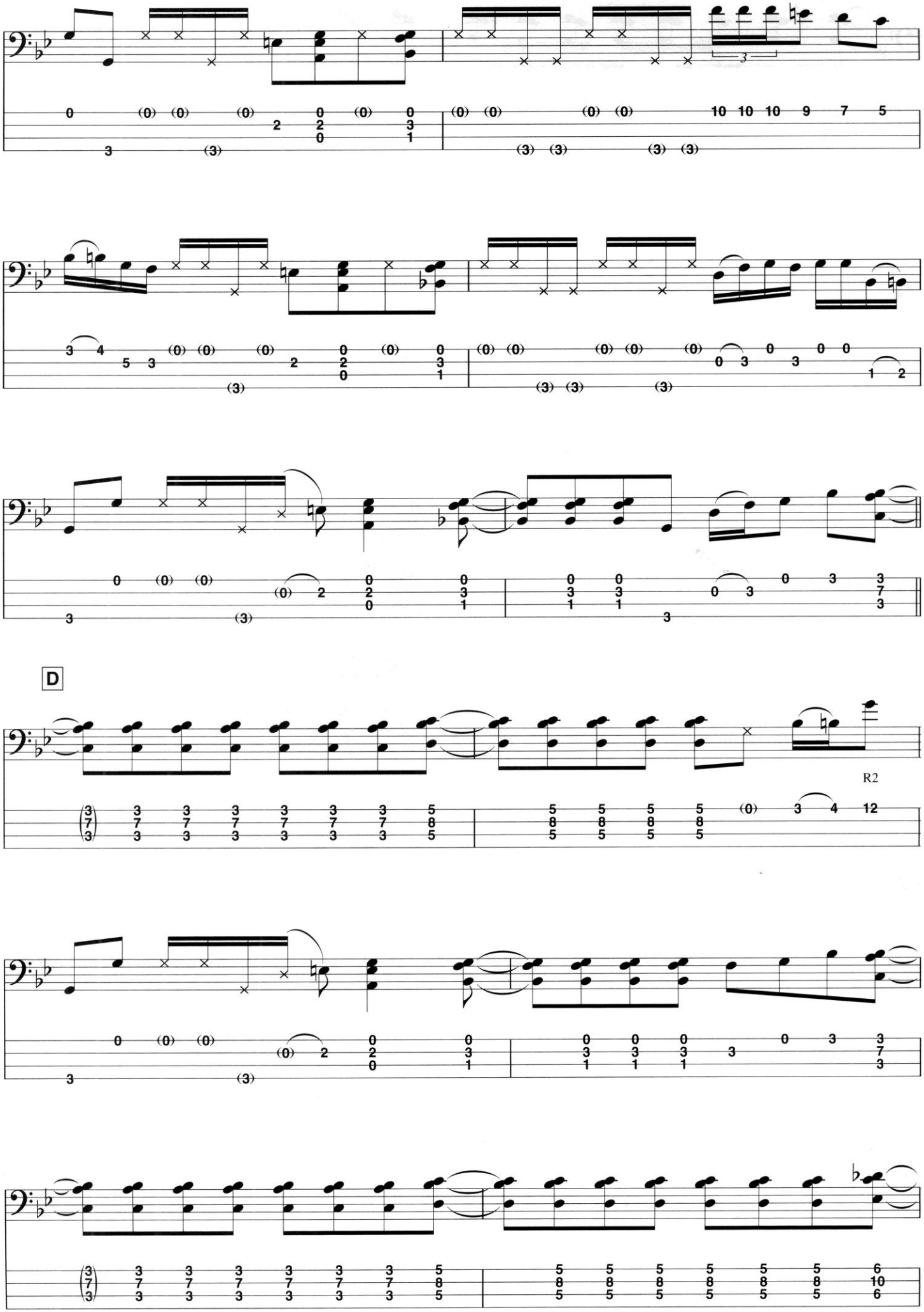
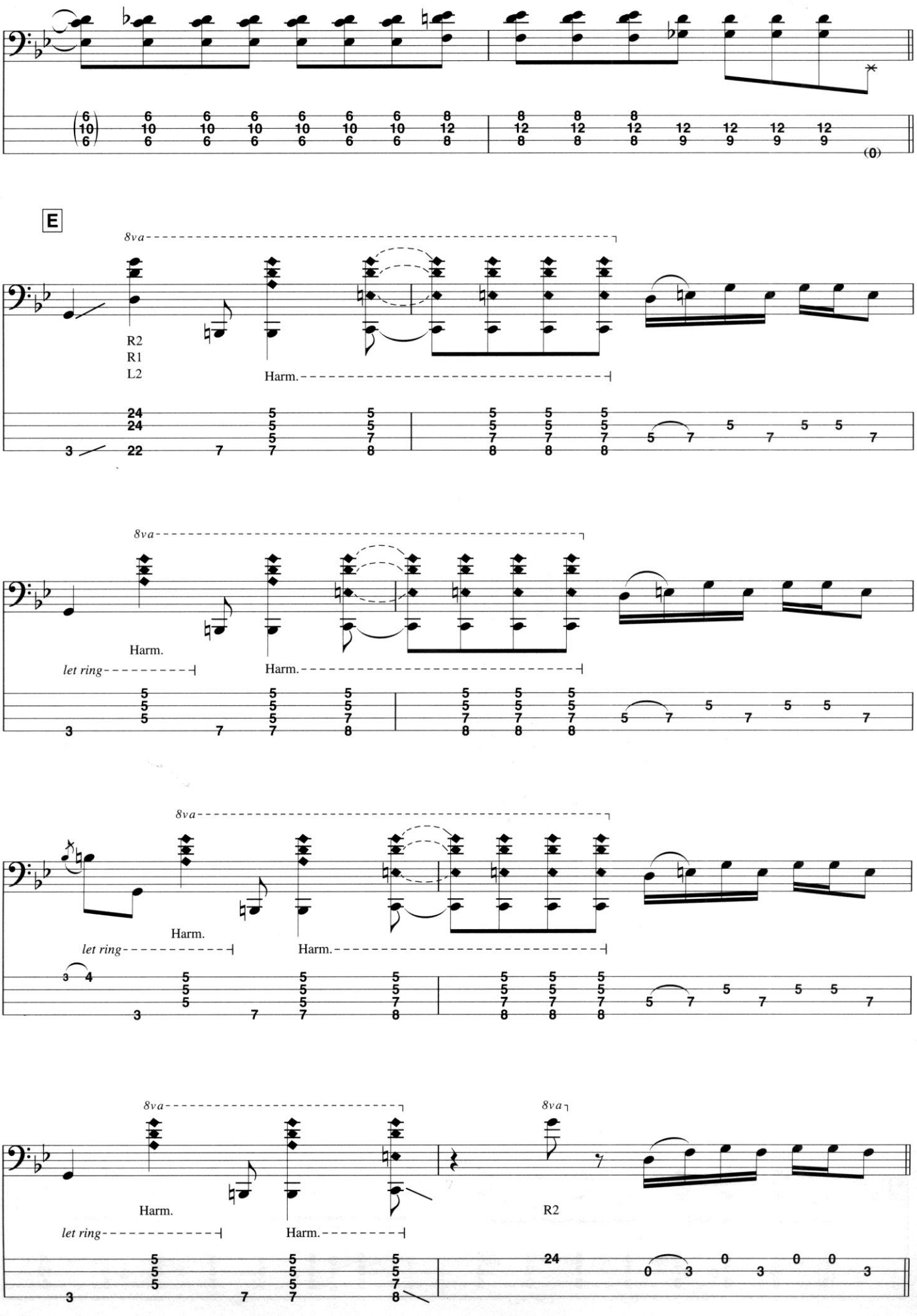
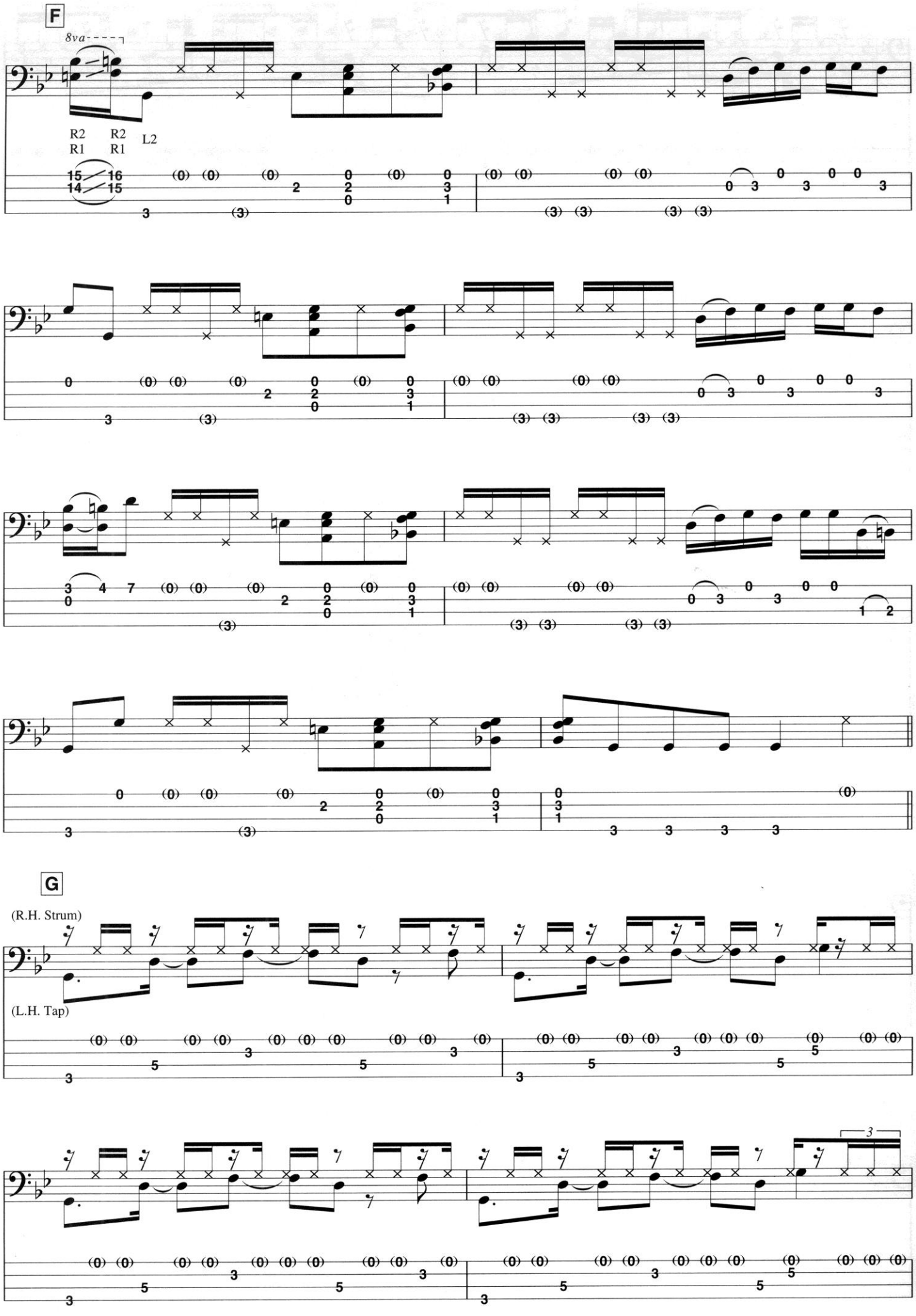
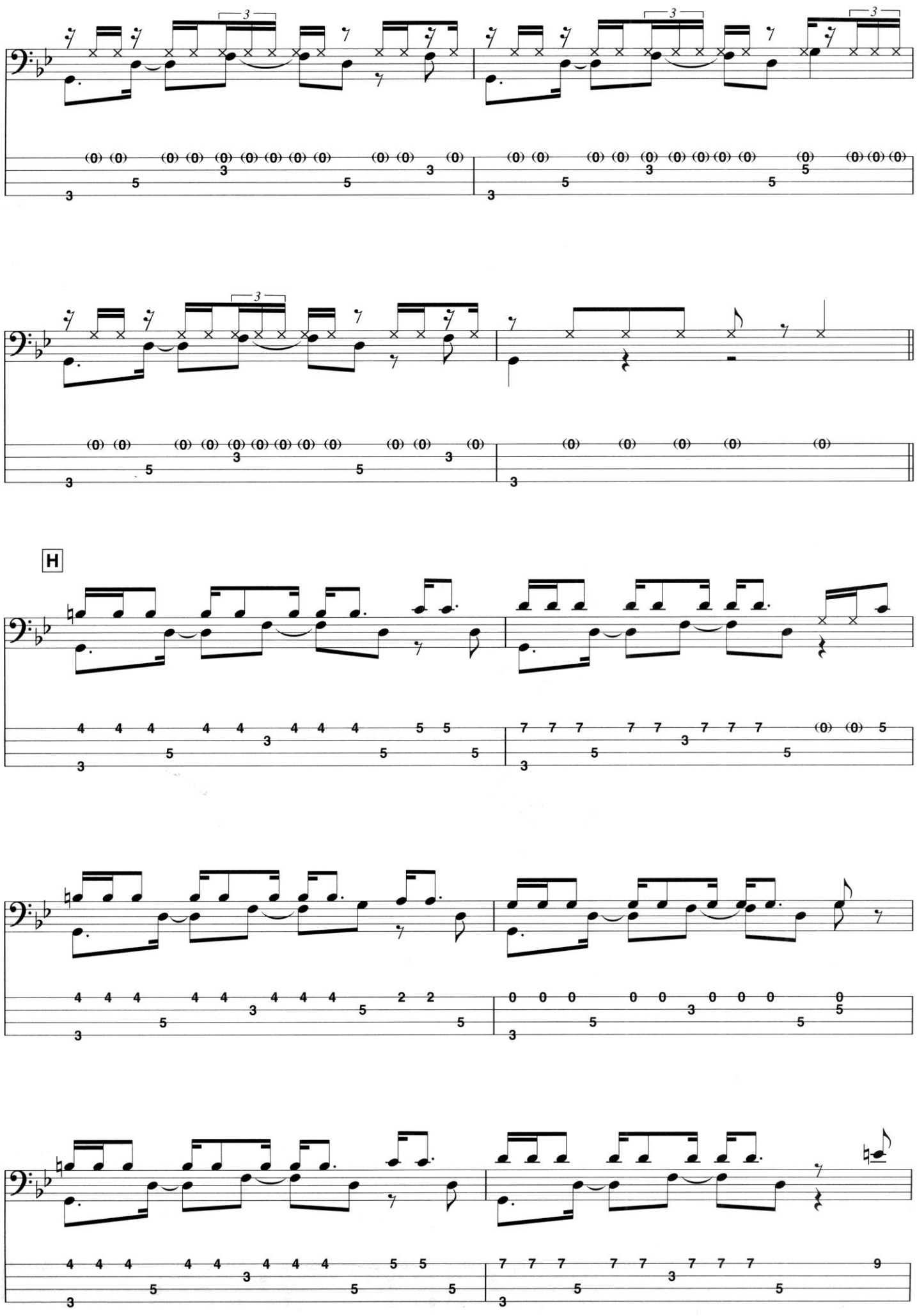


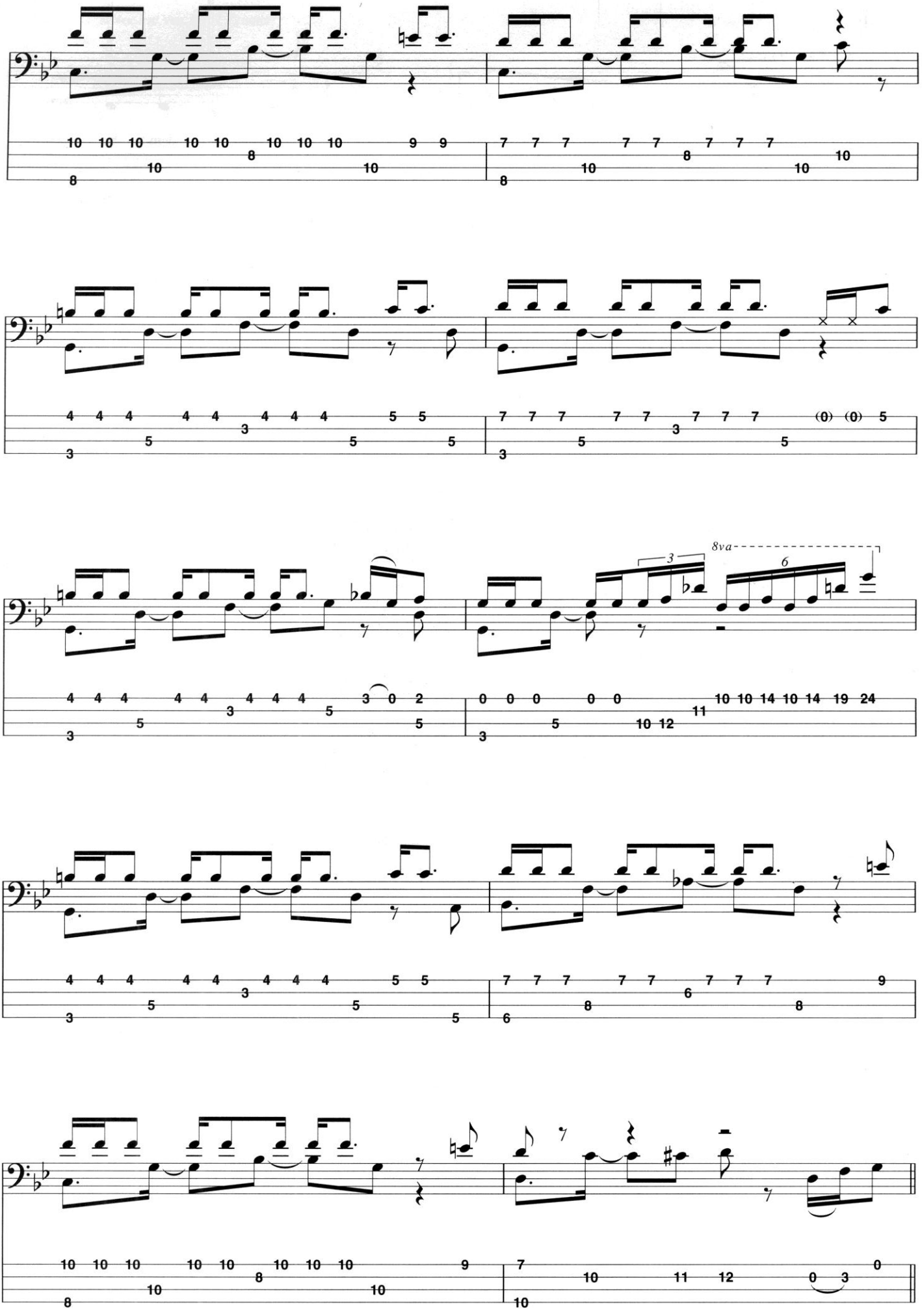

C
8va
8va

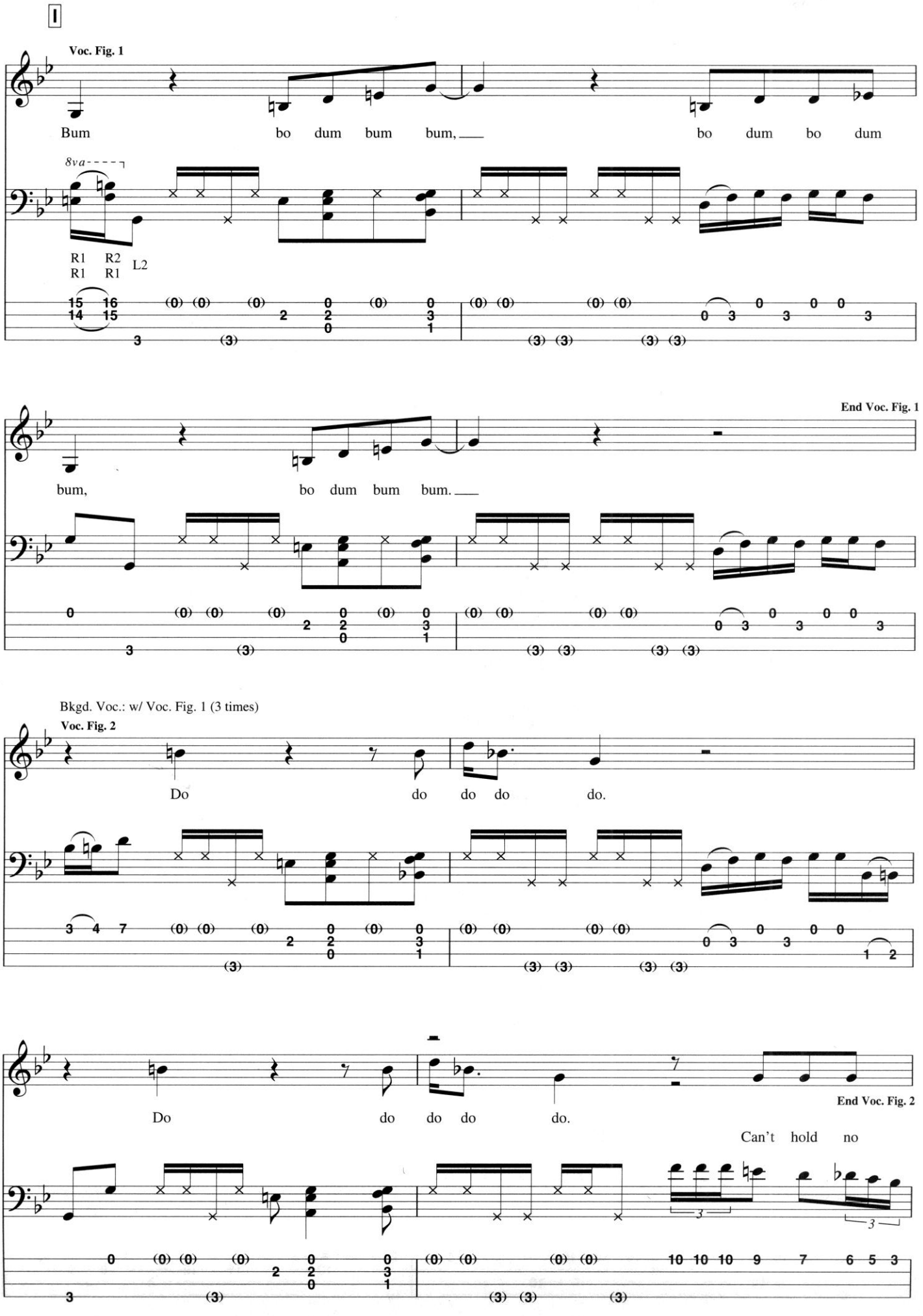

D
R2

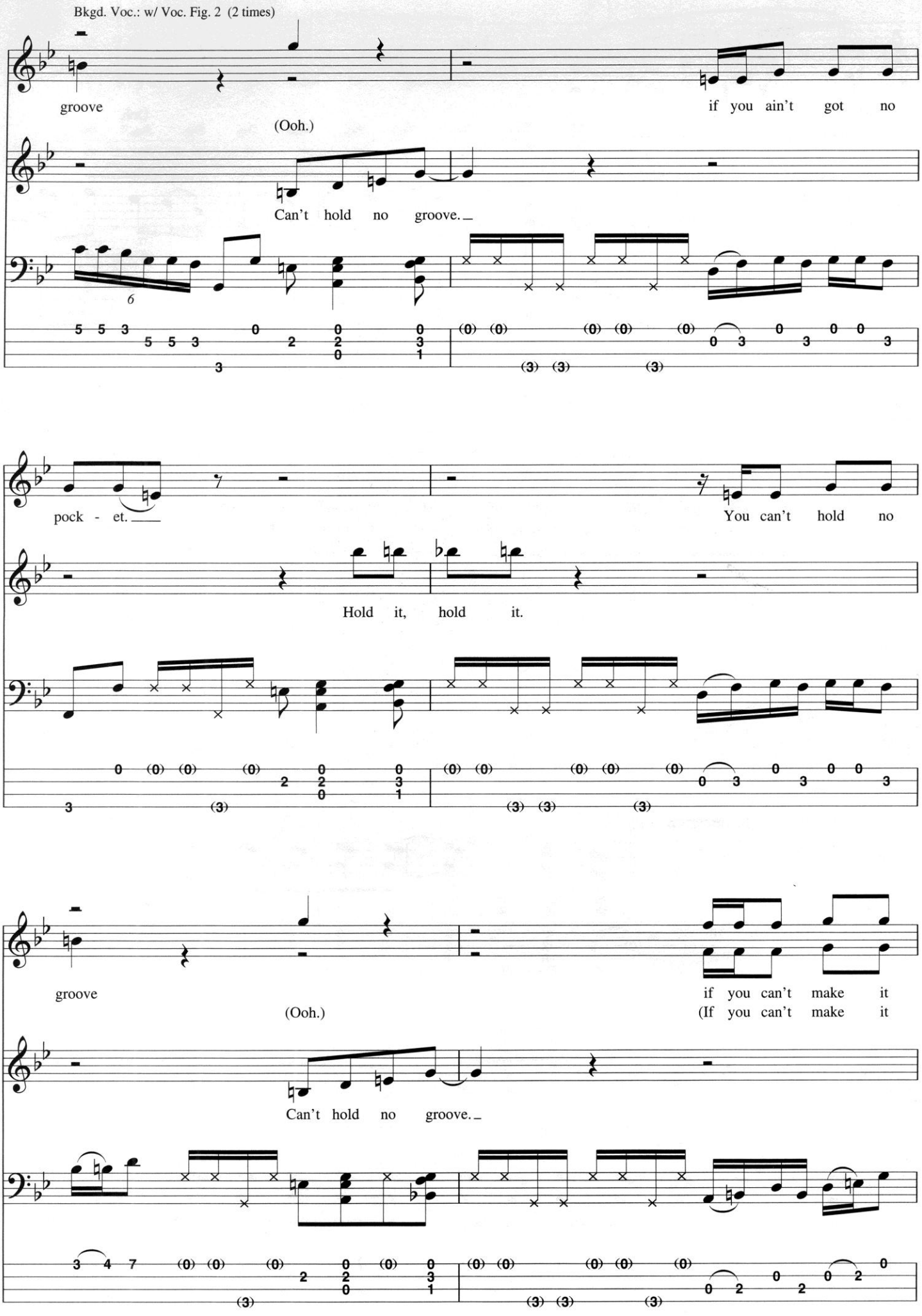

E
8va
R2
R1
L2
Harm.
let ring
Harm.
8va
Harm.
let ring
Harm.
8va
Harm.
let ring
Harm.
8va
8va
Harm.
let ring
Harm.
R2

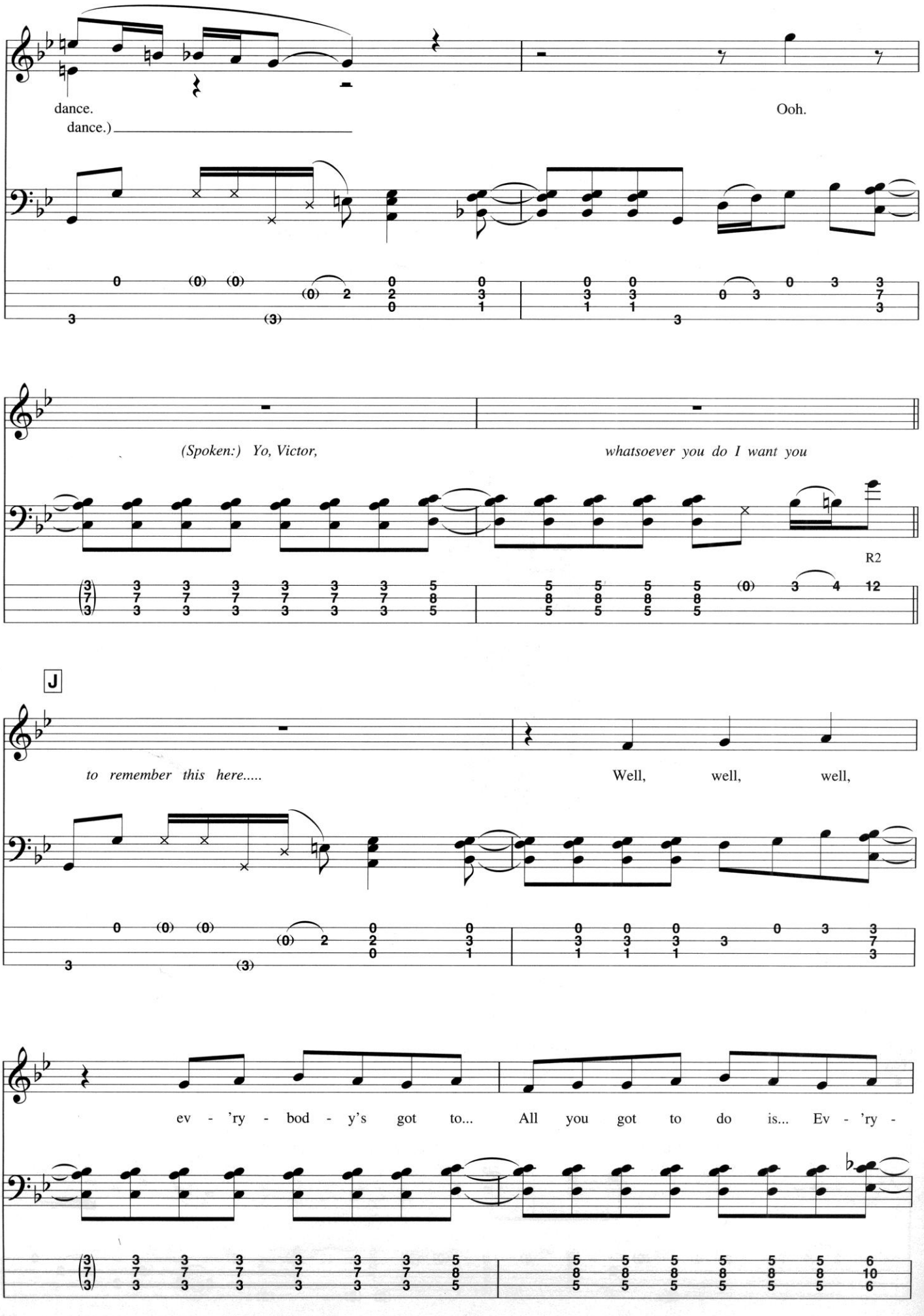

F
8va
R2
R1
R2
R1
L2
G
(R.H. Strum)
(L.H. Tap)

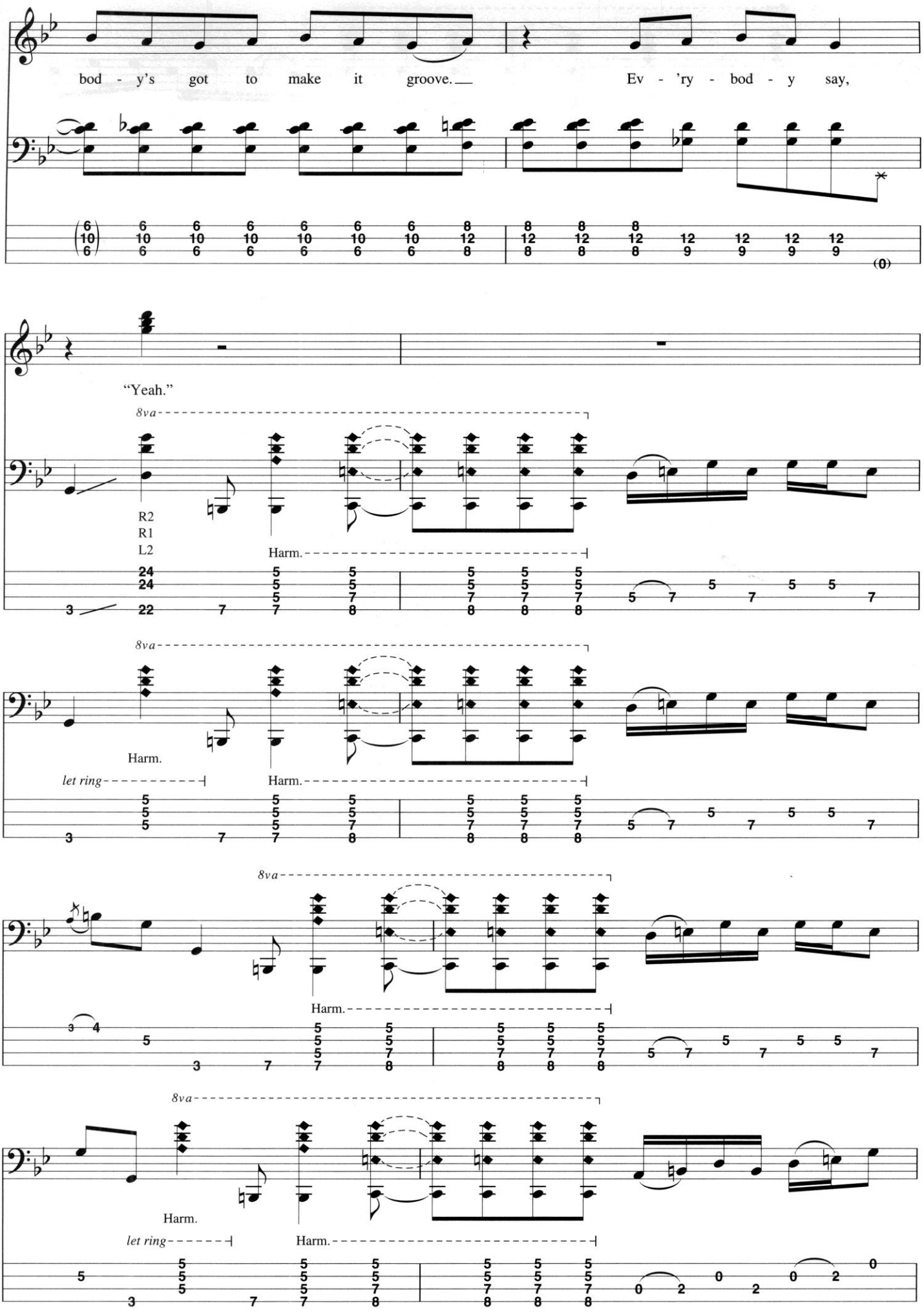

H

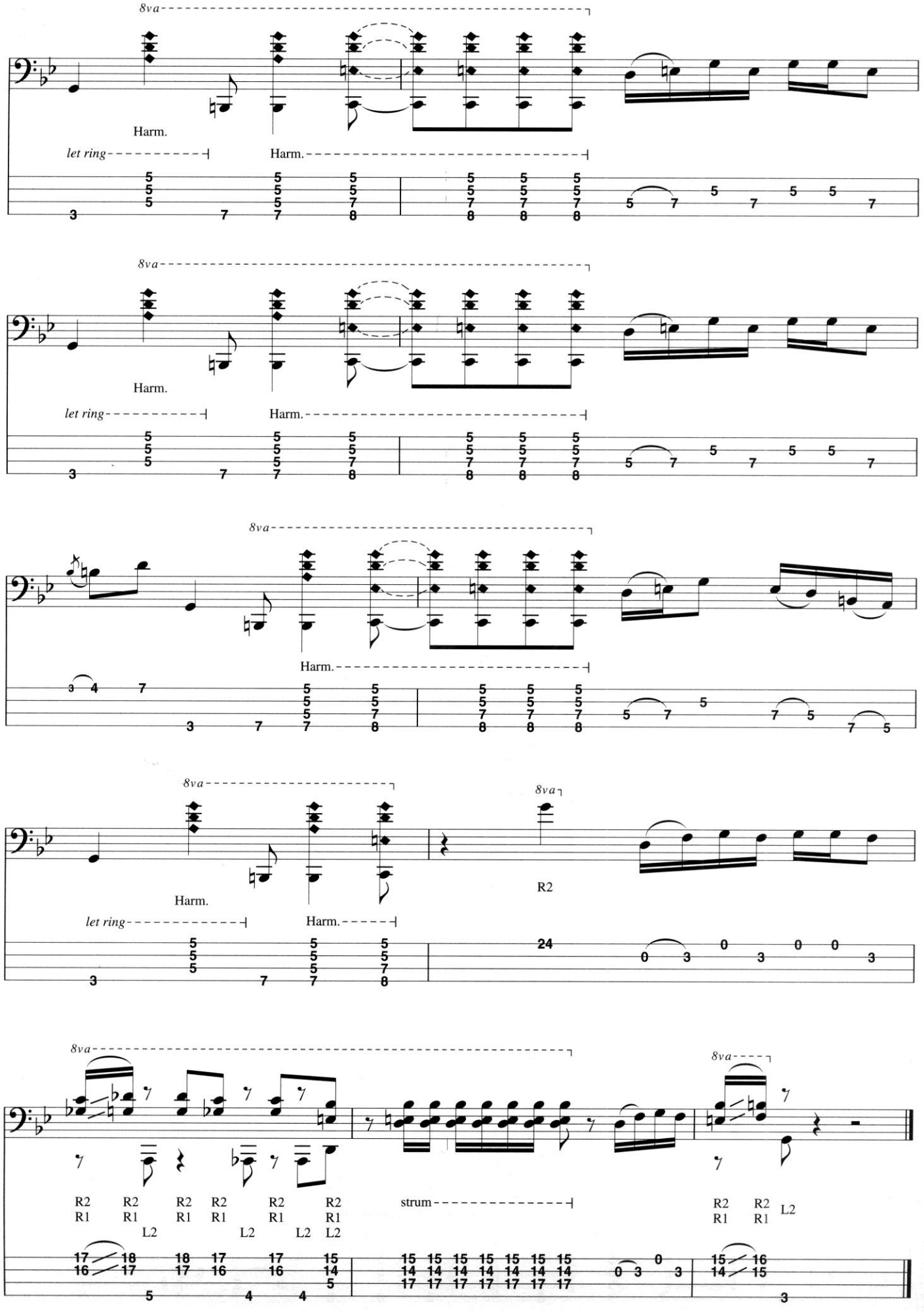

8va


I
Voc. Fig. 1
Bum bo dum bum bum, bo dum bo dum
8va
R1 R2
R1 R1 L2
End Voc. Fig. 1
bum, bo dum bum bum.
Bkgd. Voc.: w/ Voc. Fig. 1 (3 times)
Voc. Fig. 2
Do do do do do.
Do do do do do.
End Voc. Fig. 2
Can't hold no


Bkgd. Voc.: w/ Voc. Fig. 2 (2 times)
groove
(Ooh.)
if you ain't got no
Can't hold no groove.
pock - et.
You can't hold no
Hold it, hold it.
groove
(Ooh.)
if you can't make it
(If you can't make it
Can't hold no groove.


dance.
dance.)
Ooh.
(Spoken:) Yo, Victor,
whatsoever you do I want you
R2
J
to remember this here.....
Well, well, well,
ev - 'ry - bod - y's got to...
All you got to do is...
Ev - 'ry -


bod - y's got to make it groove.
Ev - 'ry - bod - y say,
"Yeah."
8va
R2
R1
L2
Harm.
let ring
Harm.


8va
Harm.
let ring
Harm.
8va
Harm.
let ring
Harm.
8va
Harm.
8va
Harm.
let ring
Harm.
8va
R2
8va
8va
R2 R2 R2 R2 R2 R2
R1 R1 R1 R1 R1 R1
L2 L2 L2 L2
strum
8va
R2 R2
R1 R1
L2

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